Profit Ho! Prosperity Week Ahead! All Hands On Deck!

UPHOLD PUBLIX STANDARDS!

Publix Opinion

The Official Voice of Publix

BE FAIR IN TIE-UPS—IT PAYS!

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EFFORTS OF PUBLIX MANPOWER WIN HIGH PRAISE FROM MR. KATZ

COMPANY MACHINERY GEARED FOR PROSPERITY WEEK PUSH

With "Prosperity Week" just a little over two weeks from today, the whole machinery of Paramount Publix is in full swing in preparation for the greatest profit week in the history of the twin organization.

Every department of Paramount and Publix is contributing toward the great gala event which starts October 5. With the extraordinary product furnished by the studios, the well-laid out campaigns planned by the various theatres, and the auxiliary aids furnished by the Home Office Advertising departments, everything is set for the Big Push.

A special Press Book on "Prosperity Week" has been issued by the Paramount Advertising Department. It contains a schedule of "Paramount's Prosperity Line-Up For Autumn," publicity stories, letters to business men and housekeepers, ad suggestions, layouts, copy, ad borders, and other business getting aids for Prosperity Week. In addition to this, Publix Home Office Advertising Department has issued a special manual which contains a mine of useful information, suggestions and ideas from a purely theatre viewpoint. Every conceivable aid that can be made available to theatre manager or publicity director, suitable for every possible type of Publix operation, will be found included in this manual.

Novel Trailer

As a further aid to theatres in campaigning for Prosperity Week, the West Coast Studio has prepared a novel trailer for the occasion. It is unique in as much

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WATCH FOR THIS!

Publix Opinion is receiving letters from the field on stationery still plugging the Paramount Publix hour on Saturday night. Not only is it poor advertising to announce the wrong date on the hour but it is also harmful to the prestige of a company to disseminate erroneous information on so important a phase of its activity.

The Purchasing Department has discontinued printing this announcement on all new stationery. If you have any of the old stock on hand, be sure to either clip the radio announcement from the bottom of the sheet, or else correct the date.. The Paramount Publix Hour comes over the Columbia Broadcasting system every TUESDAY evening, 9:15 to 10, E. S. T.—10:15 to 11 D. S. T.

Screen Ads Big Sellout With Publix Aid

Cooperation of Publix theatre men with the Theatre Service Corporation is bringing splendid results all along the field of that company's operation, according to W. Johnson, president.

In several spots, Mr. Johnson said, Publix managers have so enthusiastically fallen in step with the service company's representatives that the whole town was sold in every classification of screen broadcasts in half a day. The salesmen, who go through a very careful period of training before they are sent out on the road, are instructed to work closely with the local Publix theatre.

BIG SIX!

Here are Paramount's Big Six pictures for October:

1. MONTE CARLO. A Lubitsch production with Jack Buchanan and Jeanette MacDonald.

2. HEADS UP. Nautical fun with Charles Rogers, Helen Kane and Victor Moore.

3. LAUGHTER. With Nancy Carroll and Fredric March.

4. FEET FIRST. Harold Lloyd's greatest rib tickler.

5. HER WEDDING NIGHT. A hilarious Clara Bow comedy with Ralph Forbes, Charles Ruggles and Skeets Gallagher in the mix up.

6. THE VIRTUOUS SIN. Powerful drama of colorful Russia with Walter Huston, Kay Francis and Kenneth MacKenna.

MR. KENT TO EUROPE

Previous to sailing for Europe on the Berengaria, Sept. 17, Mr. Sidney Kent expressed his appreciation to the Distribution Department for its fine work in September. He will be away on business for six weeks.

FAIR DEALING IN TIE-UPS URGED BY A. M. BOTSFORD

With the great number of merchant tie-ups now being planned for Prosperity Week, A. M. Botsford sends out a warning to all theatres and advertising managers against permitting merchants to take advantage of the theatre in negotiating tie-ups. Neither should the theatre men take advantage of the merchants in the same fashion, according to Mr. Botsford.

"Do you honestly exploit the attractions that come to your theatre, or do you permit yourself, your attraction and your theatre to be unfairly exploited by merchants, industries or civic organizations with whom you make tie-ups?" asks Mr. Botsford.

"Tie-ups should be mutually beneficial," he says. "No showman should begin work on a tie-up unless he himself is sold on the benefits that will accrue to the merchant to whom it is proffered. Unless the showman has convinced himself of the existence of these benefits, the merchant will be in a position to exploit him for more than the theatre possibly can receive in return.

"The theatre is entitled to an even break or better in every tie-up. Usually it deserves the heavy end of the benefits, because it is the showman who conceives and

(*Continued on Page Two*)

LOITERERS ARE LOBBY MENACE

Publix managers are warned by D. J. Chatkin against permitting former ushers or other ex-employes to loaf or loiter in lobbies, foyers or even in the vicinity of theatres.

"Instruct your service staffs that their friends will not be permitted to wait for them in or near the theatres," says Mr. Chatkin in his warning to managers. "Dismissal should be the penalty for repeated violation of this rule.

"If any ex-employes do enter the theatre, it should be for the sole purpose of seeing the show and by purchase of a ticket as a regular patron. The service staff should not permit any of them to converse with them while on duty.

"Staffs must be instructed to avoid visiting other theatre staffs during periods in which the houses are open for business. And at no time are they to discuss theatre business with any outsider, with ex-employes or even among themselves!"

THANKS CIRCUIT FOR HEARTY CO-OPERATION IN COST CUTS

Gratified with the splendid efforts of Publix manpower during his absence, and with the enthusiastic response to the operating cost reconstruction program in particular, Mr. Sam Katz made it one of his first official duties upon returning from Europe to extend his sincere appreciation to the entire circuit through the medium of Publix Opinion.

The intelligent, carefully weighed manner in which the readjustment of costs was made, and the smooth, almost maximum effectiveness with which the circuit is now operating, despite the appreciable economies, solicited the highest praise from Mr. Katz.

"I want to extend my personal thanks to the men in the Home Office and the field," said Mr. Katz, "for the thoroughly capable way in which they have fulfilled the arduous task which was set before them. Without the complete, whole-hearted and enthusiastic cooperation of all concerned, that important undertaking would never have been consummated with such eminently satisfactory results. In lending his individual cooperation, in solving his individual problems, each in his own way, in contributing his share to the general greater efficiency of the company, every man has shown himself worthy of the trust that has been confided in him as a Publix showman.

"A great deal has been asked of Publix Manpower. As usual, it has come through in splendid fashion!"

STANDARD OF PUBLIX MUST BE UPHELD

"Public appreciation of Publix management has reached the point where even local deviation from our established standards has more than local import," declared Mr. Sam Dembow, Jr., to a group of Home Office executives on whom he urged strict surveillance of every branch of operation.

"Our company," he stated, "must uphold at all times the reputation we have acquired for an ability to offer extraordinary entertainment value, for fair business dealings, for progressive policies in the industry, for consistence and permanence, for respon-

(*Continued on Page Two*)

MANAGERS DRAW CHECKS LOCALLY

Under revised accounting procedure to go into effect the first week in October, theatres whose accounts are kept in the New York accounting department will draw checks locally in payment of all expenses except film rental and fixed charges, announces T. X. Jones, accounting head.

Theatres which report to the Chicago, Minneapolis, San Francisco, Dallas and New Orleans accounting departments will not be affected by this change.

Although the change is radical insofar as the Home Office Accounting Department is concerned, it will affect the theatres' present procedure only slightly, Jones states. With the exception of the "Theatre Invoice Register," there will be no change in any of the forms or reports now in use.

Complete instructions to all theatres affected are in the mail, so that managers will receive them in sufficient time to study them fully before the change becomes effective. Major benefit of the new procedure lies in speeding up payments of bills to local vendors, with resultant increases in good will and prestige of managers.

CLOCK GOES BACK!

Daylight Saving Time comes to an end Sunday, September 28th. Are you running on a summer schedule? Time to look over your program and set it back to a fall and winter basis. How about a few exploitation stunts on this idea? A girl from a unit show or other theatre personality pushing back the hands of the clock is always sure to crash the papers. See back issues of Publix Opinion for other suggestions.

ALL DEPARTMENTS READY FOR BIG PROSPERITY WEEK

(*Continued from Page One*)

as it contains two separate elements. First: the main portion, which runs less than two minutes, and contains, in addition to some clever titles, a short, snappy message from Charles Rogers, who is introduced in a pleasing manner and whose talk is localized for the community touched by the theatre running the trailer. In his message, Rogers stresses the fact that hard work and intelligent spending is the only way to maintain prosperity. This part of the trailer is to be run one week or more in advance of October 5.

Secondly: there's a short title, synchronized to music, which says: "As its contribution to Paramount Publix Prosperity Week, this theatre takes pride in presenting": This title is to be run on the screen right ahead of the main title of the picture that the theatre is playing during the week of October 5 to 11.

Each of these two parts is separated by a piece of blank leader so as to be easily cut.

One print of this two-in-one trailer is being shipped to each exchange in a very few days and wil be available for managers to screen. National Screen Service will distribute the trailer for a charge that covers just the printing costs. It is not intended to charge any rental for it; but to give it to theatres at a price that will recompense National Screen Service for its printing costs.

Order the Prosperity trailer through one of the following branch offices of the trailer concern; 126 West 46th Street, New York City; 810 South Wabash Avenue, Chicago, Illinois; and 1922 South Vermont Avenue, Los Angeles, California.

Reeve's Zero Hour Idea

Hollywood continues to actively plan its contributions toward Prosperity Week. The following "zero hour" suggestion comes from Arch Reeve:

"An idea has developed that I may help put over special advertising sections with newspapers.

"Milt Howe of my department originated the idea, which we are using locally. I think it hot enough to air-mail to Publix Opinion at once for national use.

"The thought is to have a 'Prosperity Dollar' appear in an upper corner of all such ads, with segments marked off for clothing, food, rent, transportation, amusement, etc. This 'Prosperity Dollar' should look something like a dollar—notched rim, suggestion of a "Liberty" head, etc.

"Accompanying this 'Prosperity Dollar' is some such line as 'Your Dollar Buys More Today Than Ever Before — Spend It.' In the grocer's ad, for example, an arrow from the segment marked for "food" will direct attention to the bargains to be had in canned goods, sugar, butter, etc.

"I think such a 'Prosperity Dollar' would definitely tie-up the advertising in a special section with the Prosperity Week idea. It might be well to sell the newspapers on running a big cut of such a dollar, with arrows running from it to the various ads."

BIG MANUAL!

One of the most pretentious advertising aids ever prepared by the Home Office Advertising Department is the splendid manual on "Monte Carlo," filled with suggestions on the proper way to handle that picture. Justify the expenditures of time, thought and money on this invaluable adjunct to your campaign by making full use of it! It's worthwhile reading for any manager or advertising man engaged in campaigning "Monte Carlo."

Get These!

Publix theatres playing M-G-M pictures may obtain, by getting in touch with their Metro exchange, attractive booklets for distribution to patrons, outlining forthcoming Metro product. No charge is made to Metro accounts for the pamphlets, but since the available supply is limited, managers should get in touch with their Metro exchange immediately for their allotment..

COHAN'S SONGS TO BE HEARD ON RADIO

A cycle of George M. Cohan's most popular melodies will be the feature of this week's program in the Paramount Publix Radio Playhouse to be broadcast over the Columbia chain, Tuesday, September 23, 10:15 to 11:00 P. M. (E. D. S. T.) "Little Johnny Jones" and many others will be revived for the benefit of listeners-in.

Jerry "Closeup" Madison will continue his series of weekly comments on the activities of motion picture players and act as master of ceremonies in the radio playhouse. Jesse Crawford will render "The Gypsy Love Song" as his organ solo.

The complete program:

Overture—George M. Cohan Cycle
A Romantic Short
"Why Am I So Romantic?"—duet
A Melodic Scenic
"Canadian Capers"
The Musical Newsreel
Organ Solo—"Gypsy Love Song"
JESSE CRAWFORD
Broadway Hits and Latest Popular Melodies
1.—*Pinafore Selection with Male Chorus*
Presentation:
"The Santa Fe Trail"
Finale—Kamenoi Ostrow—Foxtrot with mixed chorus

BALLYHOO KIDS CURRENT CRAZE

Novel variant of the tree-sitting idea was used by Manager W. H. Hall of the Saenger, Pine Bluff, Ark., to attract attention to "Caught Short." Obtaining a 15-foot tree, he placed it in front of his theatre and chained a monkey in its branches. Caption called the monkey the original tree-sitter, kidding the current craze. Other copy tied-up the picture.

Practically all of Pine Bluff came by or to the Saenger to get a look at the ballyhoo. Hall credits a Publix manager in Houston, whose stunt was reprinted in a trade paper, for the idea.

RADIO BREAK

Unearthing a man in Rochester who had served in the German Army with Remarque, author of "All Quiet on the Western Front," Acting Publicity Director E. S. C. Coppock of the Eastman Theatre induced Station WHAM to donate three free periods in which Coppock's find discussed the picture.

"MOROCCO" REGISTERS!

Telegram from Jesse L. Lasky to Sidney Kent characterizes "Morocco" as one of the greatest box-office attractions produced by Paramount. Telegram follows:

"Just ran 'Morocco.' It is the biggest box office picture in my opinion we have produced in many months and will undoubtedly rival Beau Geste in popularity and romantic appeal.

"Gary Cooper gives a sensational performance and rises to new heights in a very colorful, different role than he has ever played.

"Marlene Dietrich dominates the picture and we all believe she will be hailed as a new and greater Garbo. Her performance is superb and impossible of description.

"Joe Sternberg's direction is masterly and he unquestionably proves himself in 'Morocco' one of the greatest of our directors.

"If ever a picture spelled box office throughout, 'Morocco' is it.

"We believe when the returns are all in 'Morocco' will be hailed as one of greatest, if not *the* greatest picture of the year, and this opinion has been voiced by all who have just seen the first rough cut."

'MANSLAUGHTER' FEATURE STORY

A feature story about the unusual angles of the laws covering manslaughter cases was planted in the Times-Leader by John M. Galvin, manager of the Poli theatre in Wilkes-Barre, Pa. Of course the story stated that the discussion was inspired by the title of the motion picture coming to the Poli theatre screen.

Many pictures have similar human interest angles, if given local application. In this case a local lawyer was interviewed on the subject. He cited several odd cases, all a matter of record, and pointed out the interesting angles of the law.

BOTSFORD ASKS FOR FAIR TIE-UP

(*Continued from Page One*)

inaugurates the co-operative stunt. He is entitled to credit for originating the idea. But it is up to him to see that he gets his share.

"Carefully analyze each proposition before you approach a merchant. Itemize the benefits that will be realized both by the merchant and by the theatre. Sell yourself as thoroughly on prospects for his advantage as on your own.

"Otherwise he'll tell you how much he is doing for you. He'll talk you into paying for the window cards or other expenses, or he'll get you to give him screen mention, or lobby display space. In other words, he'll exploit you unfairly, instead of permitting you to fairly exploit your attraction.

"Public interest in motion pictures and in picture players is a very definite thing. It is an interest which can be capitalized in many ways by the merchant. It is a good thing to suggest that he take advantage of this interest, if he reciprocates by helping you sell tickets in some fashion. It is a bad thing to put him wise to one-way schemes which benefit him, cost him nothing and do not help your box-office.

"Merchants who have participated in successful tie-ups don't have to be sold the second time. Usually they ask for more, if they are not approached. Give it to them, but get your share of the benefits!"

Publix Standard Must Be Upheld

(*Continued from Page One*)

sibility to our patrons.

"To fall down in even a single phase of management is to endanger the entire structure that has been so painstakingly developed. Faulty sound projection, poor program planning, slipshod front house operation, devitalized advertising, or any one of a hundred other faults will prove harmful to this reputation.

"Although it is essential that all those entrusted with the various responsibilities of operating a theatre always be up to scratch, it is particularly important at the present time. With the new movie season now in full swing the public is alive to entertainment, to service, and to general excellence as at no other time. Within the next few weeks, many new year-round patrons will be made for our theatres, or lost.

"Because the welfare of every one of us depends so completely upon the public acceptance of our joint efforts, I want everyone all the way down the line to toe the mark as conscientiously as possible. We at the Home Office will spare no effort in co-operating with the field to the fullest extent of our powers, and we will expect from the field, the same honest effort and vigorous showmanship that we had in the past."

Never Was There A Time

when concentrated selling effort was really *needed* as it will be during

Paramount Publix Prosperity Week
OCTOBER 5-11.

WITH the coming of Fall, will your community say "We're having prosperity," or will it be too glum to talk?

WILL you provide your town with the necessary suggestion of and reasons for prevailing good times or will you sit back and be satisfied with a financial "kick in the slats."

PARADES, merchant co-operative ads and tie-ups, special matinees, stunts and hundreds of ideas appearing in past issues of Publix Opinion and tickler files, showmanly planned and executed, will supply plenty of prosperity hints.

GO to it! Get set *now* to plan for prosperity consciousness. There's no time

Like The Present

WEEKLY CHECK OF NEWSREEL INVALUABLE

Too often in the average operation the newsreel is looked upon as a necessary adjunct and accordingly worthy of little attention, according to Burt Kelly, director of the Short Subject department.

"Those of that opinion lose sight of the fact that the public is always interested in pictures of news events and that the newspapers cannot, naturally, quench this thirst. The only medium that can offer animated news, and practically transport the auditor to the scene of action by sight and sound, is the motion picture newsreel," says Kelly.

Public Interest

"At the present time there are numerous events happening almost daily in which the public is vitally interested. This interest is sustained by the tremendous amount of publicity given by the press of the Country. Trans-Atlantic flights, boat races, horse races, major baseball games, are but a few events in which the public of almost every town is concerned.

"Paramount is now delivering two live issues per week, but in addition to that, Paramount has organized and is maintaining a staff to catch special events and through its tremendous organization to get these shots to the theatres while they are 'hot.'

"During the past week two such 'specials' were issued, scoring a significant scoop over all competitors. Pursuing this policy, the theatres will be supplied with shots of timely and important events within a few hours of their happening.

Capitalize 'Scoops'

"This service is both complicated and costly and is only worth while if it is capitalized upon by the theatres. Proper publicity should be given all 'specials' both by means of lobby announcements and newspaper mention and the public should be made conscious of all 'scoops' obtained. Otherwise an expensive service is made of little value and is rendered unproductive.

"The regular service should also be looked upon as something of value. The newsreel is not just a filler. It is a live subject and each issue should be carefully checked for events that may be capitalized upon locally. Fifty percent of the benefit to be derived from the regular service can be lost if important events are buried in the reel without mention or extra publicity.

"Headlines of important events sell papers—headline events in picture form can also sell seats if used intelligently."

CRASH PAPERS WITH ODD ANGLE

Members of the Chicago publicity department constantly are on the look-out for human interest stuff, stories about their theatre operations which might catch the eye and favorable attention of city editors or column conductors of the daily newspapers.

Publicity stories which really are news have a favorable double reaction, they convince the readers and they gratify the newspaper editors. An example of the human interest stories is the following item which appeared in June Provines' column, "This Gala World," in the Chicago Daily News:

"If you notice that the 'sandwitches' in the skit at the Oriental are a little slow in taking their cues, here is the explanation: The girls in the background are reading magazines—an idea of the stage director to add a note of summer-resort leisure to the scene. The girls get so absorbed in the love stories they are reading they forget they are showgirls and when it comes time to scamper off the stage they just have to read a sentence or two longer to see whether the heroine did get her man or not. I know this, not from observation, but because the management complained about it."

Miss Provines was happy to receive this material for her column, because it is interesting and because it is founded on fact. The fact that her column mentioned the Oriental endorsed the theatre to many persons as a "smart" place to go. And because people like to see the actual scenes and things they read about in the newspaper, no doubt many were influenced to visit the theatre to witness the stage show mentioned.

BOUND VOLUME CHECK

This blank receipt is pasted inside the cover of each bound volume distributed to Publix Saenger theatres. Signed by incoming managers, it holds them responsible for the volume as part of the permanent property of the theatre, preventing loss or misplacement. Maurice F. Barr, division manager, conceived the idea.

Paramount Publix Corporation

New Orleans Division

This Volume, Publix Opinion No._____ is personal Property of _____ Theatre _____ Town and must not be removed from said theatre.

Received by Manager	Date
Received by Manager	Date
Received by Manager	Date
Received by Manager	Date
Received by Manager	Date
Received by Manager	Date
Received by Manager	Date
Received by Manager	Date

These Blank Spaces are to be filled in by incoming Manager.

KEEPING TRACK OF THE BOUND VOLUMES

To prevent loss or misplacement of bound volumes of Publix Opinion, Maurice F. Barr, division manager in New Orleans, had blanks printed like the one reproduced in the adjoining column. These were pasted in the front cover of each volume, to be receipted for when checked over to each incoming manager.

Letters of instruction from Barr, which accompanied each volume upon delivery, read as follows:

"This bound volume, as the printed preface states, is to remain the permanent property of the theatre. In no wise is this book to be transferred from one theatre to another in the event of managerial change or transfer.

"In the fore cover of the book a receipt has been inserted and it must be signed by each incoming manager, to acknowledge his receipt of this volume, for which he will be held responsible.

"This book is the finest and most authentic theatre reference produced. It surpasses any of its predecessors. I would appreciate your personal opinion, suggestions and criticism.

"Let's encourage Ben Serkowich and his associates in New York for turning out such a great piece of work, by having our men use it in their daily work."

OUTDOOR LURE IS FULLY OVERCOME

Manner in which E. M. Dowling, manager of the Broadway Theatre, Newburgh, N. Y., combats outdoor opposition, is intensive and effective.

On "Manslaughter," in addition to usual advertising and exploitation, Dowling had signs on all miniature golf courses and gasoline stations in Newburgh, and aprons on newsboys and on candy butchers at the ball park.

Permanent tie-up with the "Twilight League" baseball management has removed that counter-attraction from the category of opposition. Games are sponsored by local firms, represented in the league by employee teams. Dowling secured permission to furnish score cards, on which he advertises his attraction and sells the idea that there is plenty of time to attend the 9 o'clock show. Cards are numbered, and four numbers nightly posted in the lobby, good for guest tickets. Plan has the crowd going from the ball park to the theatre to check the numbers. A generous percentage take in the show.

CHEVALIER RECORDS

'My Ideal' and 'It's a Great Life,' have been recorded by Maurice Chevalier for Victor. English and French versions of these hit songs from Chevalier's latest Paramount picture, 'The Playboy of Paris,' will be distributed by Victor.

A NATURAL!

Francis Falkenburg, assistant manager of the Olympia, Miami, took a still including Abe Lyman and destined for Brunswick tie-ups on "Good News," had the Olympia artist letter the discs as shown here, framed it with a front page of the Miami Herald, and planted it. It was good for a three-column cut on the opening day of the picture.

OLYMPIA THEATER OFFERS "GOOD NEWS" ON SCREEN TODAY
The Miami Herald
THE OLYMPIA THEATRE
THROUGH THE COURTESY
OF THE HERALD
OFFERS
MIAMIANS
GOOD
NEWS
LINDBERGH TO SOUTH
G-MEN INVESTIGATORS
Opening today at the Olympia Theater for a four-day engagement is "Good News," containing all the sparkling mirth, youthful exuberance and musical delight of the original musical comedy which has played on Broadway for a number of years. The cast is one of the greatest ever assembled for this type of picture and includes, Bessie Love, Mary Lawler, Stanley Smith, Cliff Edwards, Gus Shy, Lola Lane and Billy Taft.

AIRWAYS TIE-UP PLUGS STAGE SHOW

The title of a coming stage show to the Paramount, Des Moines, Ia., lent itself admirably to a tie-up with a local aeronautic firm. Using "A Non-Stop Flight" as a basis for the tie-up, Publicity Director Irving Waterstreet promoted free airplane rides, flying togs and machinery, etc., from the Yellow Cab Airways, who assumed all responsibility in case of accident, thus protecting the theatre.

The Airways Company paid for 1500 numbered tickets which were distributed to patrons as they entered the theatre. Holders of lucky tickets received free rides. An airplane display was held in the lobby of the theatre.

As an advance ballyhoo for the stage show, a dummy attached to a parachute was suspended from the ceiling of the theatre. Copy was printed on compoboard placed on back of dummy.

Recent Ballyhoo Found Consistently Effective

Recent ballyhoos of Manager Elmer W. Hecht of the Isis, Pensacola, Fla., have proven unusually effective.

An old Ford, labelled in collegiate style, was used on "Sunny Skies." Hecht filled it with ushers in sweatres, etc., and let them make all the noise they wanted to as the car covered the town.

Display on "Dough Boys" was a large bin in front of the Isis, with a false bottom about 4 inches from the top, filled with potatoes, with appropriate copy on the sides and front. Young man in an army uniform was busily peeling potatoes.

Badly wrecked car was parked in front of the Isis for "Born Reckless."

Product Insert Used For Effective Display

Display board the size of a three-sheet, in the lobby of the Strand, Plainfield, N. J., effectively told patrons of the Paramount Greater New Show World hits coming during the new movie season.

Paramount's insert announcing new season product, from the Motion Picture News of June 14th, was used by Manager Russell B. Terhune as a basis for the display.

Welcoming Letters Get Good-Will of Teachers

Realizing the importance of securing the good-will of local and neighboring school teachers, Manager W. H. Ponton of the Carolina, Fayetteville, N. C., sent welcoming letters to 123 new instructors, prior to their arrival in Fayetteville. Ponton invited them to attend the Carolina, letter received to be guest ticket.

Send 'Em In Now!

Wanted—

Biographies and photos of managers who have not as yet complied with request of David J. Chatkin, for brief outline of theatre career accompanied by suitable photograph.

Publix Opinion's weekly feature 'Meet the Boys' is another means whereby you can 'Know Your Organization.'

Rush yours in to Publix Opinion so that others in the field will know the personnel of Publix!

FALL CAMPAIGN PLANNED ON INDIAN SERIAL

With eight outlying theatres in Detroit playing "The Indians Are Coming," talking serial, something new in the selling of short subjects has been developed. It's a complete campaign on the Universal serial, devised by Dave Davidson, advertising manager of Detroit's "Publix Greater Talkie Theatres," and furnished to each manager playing the attraction.

Among tie-ups suggested are real estate, with realtors furnishing windows built around stills showing wigwams, contrasting them with modern houses; jewelry stores, with displays of Indian jewelry, and banks, with 'wampum' window displays. Co-op ads will be promoted wherever possible.

Other window-tips include music stores, on tom-toms, etc.; hat stores, on Stetson hats; bookshops and libraries, on Indian books; dry goods stores, displaying Indian blankets and Indian suits for children.

Davidson also suggests window or lobby displays of Indian paintings, procurable in almost any art store, or which can be borrowed, upon sufficient guarantee of safe return, from almost any museum or public library, etc.

Contest suggested would have prizes offered to children appearing at the theatre on opening day in Indian costumes, with a department store featuring these suits standing the expense of publicizing it in papers and with heralds.

Publicity ideas include stories on cigar-store Indians, now almost extinct; possibly classified ad tie-ups on a theatre's ad to obtain one for lobby display.

Numerous boy-scout and school tie-ups are also outlined.

Kids In Playgrounds Plug 'Animal Crackers'

Manager Wm. T. Powell tied-up with the Public playgrounds on a guessing contest, in exploiting 'Animal Crackers,' coming attraction at the Strand, Portland, Me. Ballyhoo man, carrying sign plastered with crackers, together with copy on picture, contest, etc., distributed sample tid-bits to the children at the recreation fields. Kids guessing correct number of crackers on board received guest tickets.

Preview For War Vets Exploits 'All Quiet'

A pre-view of "All Quiet," for local ex-service men and American Legion officials, helped create considerable interest for that picture when it played at the Bardavon, Poughkeepsie, N. Y. Manager P. Hof also mailed specially prepared announcements to the German populace of the town.

ALLIGATORS!

"Trained alligators! If you whistle or sing 'Doing the Derby' or 'Sweet Emily Brown,' two song hits from the Fox Movietone Follies, which is playing at the Saenger theatre Sunday and Monday, July 10-11, these alligators immediately stand up and do a peppy little dance!"

This card in a Biloxi store window, with five little alligators borrowed from the Zoo, attracted lots of attention, according to Monte Hance, manager of the Saenger. Several persons wrote or telephoned to learn if the 'gators really could dance.

SHORT REVIEWS OF SHORT FEATURES

By BURT KELLY
General Director, Short Subject Department

PARAMOUNT

"HER FUTURE," with Ethel Merman (8½ min.) Synopsis: This is a song subject but it has the advantage of being presented in a novel manner. As the scene opens we see a futuristic court-room setting with Miss Merman standing in front of the towering judge's stand. The prosecuting and defense attorneys as well as the judge are represented. The dialogue between the three is keyed to give Miss Merman song cues, the lyrics of the songs serving as her answers to questions asked. Two numbers are used "My Future Just Passed" and "Sing You Sinners." In both numbers novel musical arrangements are employed.
Criticism: Production cleverly conceived and executed. Miss Merman is excellent. Subject sure to receive favorable comment.
Booking-Routining: An ideal subject to use where time permits but one short, and where feature is not musical. Can be used with anything except courtroom drama. Excellence of subject permits its use in almost any position on program.
Exploitation: Ethel Merman is a recent discovery. Her rise has been sensational. Discovered in an unpretentious night club she was highly praised by one of the New York columnists and later developed by Paul Ash. Has been appearing at the Brooklyn Paramount and has gained a great deal of attention. Critics have predicted a brilliant future for Miss Merman.

"MARRY OR ELSE," with Arthur and Morton Havel (19 min.) Story: One of the boy's relatives dies leaving him a fortune if he has a home and wife by a certain time. When he explains the marriage idea to his sweetheart, she will not go through with it, as she wishes to get married for love and not money. The other boy therefore attempts to get some other girls for him, but they all fail for one reason or another. At last the boy gives up and decides to let the fortune go, make his own fortune and marry the girl he really loves. When his sweetheart hears this she is pleased and tells him she'll marry him immediately. Two song numbers are interspersed in the course of the subject.
Criticism: Idea is not new but it is pleasingly done although having a tendency to slow up in spots.
Booking-Routining: Suitable for use with semi-comedy type of feature. Balance of program should be fairly strong. Would routine ahead of feature with good cartoon between.
Exploitation: The Havel Brothers have been in big time vaudeville for several years and were a feature of the recent musical extravaganza "A Night In Venice" in support of Ted Healy.

"MEET THE BOY FRIEND," with Lillian Roth (8 min.) Synopsis: Several groups of couples are gathered on the moonlit shores of a lake. As the scene opens a quartet is given us, singing "I've Got It, But It Don't Do Me No Good." At the close of the number we see Lillian who is waiting for her boyfriend. The rest of the group go out on the lake and Lillian sings "Kinda Lonesome, Kinda Blue." At last her boyfriend (comedy character) shows up and Lillian sings, "Jimmie and Me." While doing the number she does a rough and tumble with Jimmie, that is sure to close the subject with laughter.
Criticism: Excellent subject, sure to please.
Booking-Routining: Can be used with anything except feature using Roth. Suggest it be used with non-musical feature. Can be used as first or second act on front show. Follow with a fast comedy or cartoon.
Exploitation: Lillian Roth is popular and her name should be plugged.

"CLEANING UP," with Chester Conklin, Mack Swain (18 min.) Story: Conklin and Swain are seen as two rival street-cleaners. By accident they are the means of saving the Police Commissioner from hold-up men and in his gratitude he places them on the force as cops. The police chief sends them out to bring in one of the toughest gunmen in town. The gunman hearing of their errand plans to do away with the two new cops. Again by accident the two boys outwit their enemy and in running away in terror, employ a wagon that is loaded with dynamite. The gunman's foot is caught in a rope tied to the wagon and when they arrive back at headquarters they are credited with bringing in the desperate character. Just as they are receiving congratulations, Chester upsets the dynamite on the wagon and the station is blown to pieces.
Criticism: A good comedy of the slapstick variety. Received excellent audience re-action at the New York Paramount Theatre.
Booking-Routining: Avoid playing with features using a gangster story such as "SHOOTIN' STRAIGHT," "THE SQUEALER," "MAN TROUBLE," etcetera. Otherwise suitable for any program in which a bit of slapstick comedy is desired. Routine to follow a musical act and precede the feature.
Exploitation: This is the first of a series of comedies featuring the old comedy favorites, Conklin and Swain. These two should both be remembered for their silent comedies and should be of box office value.

PATHE

"ALL FOR MABEL," with Bobby Carney, Si Wills, Sally Starr (19 min.) Story: Bobby and Si are two freshmen who are interested in Mabel and her girl-friend, a rather plump co-ed. To complicate matters however "Big Boy," the senior strong-man, is also in love with Mabel. After several bits of comedy of the campus variety, the two boys land at a party in Mabel's house. All goes well until "Big Boy" appears at the window and observes Bobby with his girl. Finish comes with the two of them going into another room, the sound of a fight heard off, and Bobby returning triumphant. In the course of entertaining the girls, Bobby does a dance, and the two boys do a short comedy song.
Criticism: Pleasing comedy particularly in that the humor is not forced.
Booking-Routining: Avoid playing close to "Good News" which uses same basic idea in plot. Can be used to advantage on program where youth is desired. Would spot immediately ahead of feature.
Exploitation: If mentioned plug from college angle.

"THE LOVE THAT KILLED," Vagabond Adventure Series (10 min.) Story: In Asia this time with the scenic part of the subject devoted to interesting shots of the living conditions of the natives (Malayans). The dramatic episode in this one has to do with a love affair between a high caste girl and a low caste boy. They meet at the foot of a Buddha and carry on their flirtation, watched by the eyes of the angry high caste natives, who draw their knives and rush the unhappy pair. Although the supposition is that the boy is killed we are not permitted to see what actually happens.
Criticism: Interesting and fairly logical.
Booking-Routining: Can be used wherever scenic, travelogue or novelty subject is required.
Exploitation: Usual mention for this series using title and "Vagabond Adventure" as copy.

"HOT TAMALES," Fable Cartoon (8 min.) Synopsis: As the title suggests this fable has a Spanish flavor. One of the animals serenades his girl and plays the guitar while she executes some of the usual type of cartoon dances. Rival arrives and he too serenades her, but the hero returns and kidnaps her after loading the rival's horse with rocks so he cannot give chase.
Criticism. Ordinary cartoon of this series.
Booking-Routining: Use early in the program or following feature.
Exploitation: Usual cartoon mention.

"THE LAST YARD," "Football" series with Knute Rockne (10½ min.) Synopsis: This is a series of six subjects all under the group title of "Football." Knute Rockne in the opening of this one gives a general talk on football and the advantages to the players of the game. The shots of the plays have all been made especially for the camera and most of them are in slow motion which permits closer following of the plays. Rockne is on the field and explains the plays. He has the boys illustrate by actual play the famous strategy of the big teams. Sub-title derived from the closing shot which shows how a team goes over for a touchdown when they are on the last yard.
Criticism: Extremely interesting from start to finish to anyone who is familiar with football. It should be of interest even to those who are not.
Booking-Routining: Can safely be booked with anything except with any short or feature having to do with football. Would routine to immediately follow news reels if used in short program, or if in long one would spot as No. 2 in three act front show, following with two reel comedy. Strictly a seasonal offering. If booked, entire series of six should be used within eight weeks. If started in one theatre should be carried through to completion in that theatre.
Exploitation: Rockne's name should undoubtedly be of value. Picture is not a boost for Notre Dame so avoid this possible re-action. Can be used with great effect in college towns.

"THE HIDDEN BALL," "Football" series with Knute Rockne (10 min.) Synopsis: Similar to first of this series. Here more plays are pictured particularly some trick plays in which the ball is hidden and run is made by deceiving opposing teams as to who is carrying ball. Slow motion photography reveals the movements of the players while Rockne explains plays.
Criticism: Good interest hoding material.
Booking-Routining: Use as novelty subject. Avoid using on program with other novelty subjects such as travelogues, sport-lights etc. In short program routine to follow News. In longer program spot just preceding two reel comedy.
Exploitation: As covered above.

"SNOW TIME," Fable (8 min.) Synopsis: Here we have the animals enjoying the sports of winter. Everything is okay until one of them becomes unconscious from the cold. The Red Cross St. Bernard comes to the rescue however, with a keg of doubtful contents. The patient is revived and the bystanders decide they would like some of the keg's contents. They chase the dog but are unable to catch him.
Criticism: Snappy little cartoon helped a lot by the music chosen to accompany it.
Booking-Routining: Suitable for use in any position in which a cartoon is acceptable. Avoid using with "The Storm" or any other feature using snow scenes.
Exploitation: Usual cartoon mention.

UNIVERSAL

"COLD FEET," Oswald Cartoon (7 min.) Synopsis: Oswald is pictured as a cameraman taking some shots in the Swiss Alps. The movie camera gets gay, runs off but comes to a bad end when it is eaten by a goat. Subject contains some amusing burlesque on the making of Swiss Cheese and also pokes fun at the echoes to be found among the mountains. End uses the song "I Miss My Swiss," as get-a-way when Oswald who falls off a cliff sings it to his girl above.
Criticism: Bright cartoon, above average. Music particularly suitable.
Booking-Routining: Can be used with anything except with features using snow scenes. Otherwise suitable for use in any position in which a cartoon is acceptable.
Exploitation: Usual cartoon mention.

"THE INDIANS ARE COMING," with Tim McCoy, Allene Ray (Serial) (20 min.) Story: This looks like the best talking serial so far. Story is laid in the days of the covered wagon. Opening uses talk by Bill Cody, who has a few remarks to make on the old West. First episode has McCoy carrying gold dust and good news from a prospector who has struck it rich, back to his brother and brother's daughter, back East. Upon arriving he falls in love with the daughter and also loses the gold to the heavy, who has also become interested in the girl.
Criticism: Production is very good and subject is nicely handled. Should prove to be a good serial especially for children.
Booking-Routining: Should be given usual serial treatment.
Exploitation: Mention should be made of the fact that although classed as a Western, it is in the time of Buffalo Bill. Tim McCoy is popular in this type of entertainment. Aim at the children.

"MY PAL PAUL," Cartoon (Paul Whiteman character) (7 min.) Synopsis: Evidently conceived after the success of the similar cartoon in "KING OF JAZZ." An animal character is playing some instruments. Paul arrives in his car and between the two of them they get music out of every conceivable object on the car.
Criticism: Good as a novelty. The Whiteman cartoon-face signature is well known and the idea of Whiteman as a cartoon character should prove interesting.
Booking-Routing: If booked keep away from "KING OF JAZZ" which has similar cartoon in its opening. Otherwise can be used anywhere with anything.
Exploitation: Deserves mention on account of Whiteman figure. Tie it up with cartoon-face signature of Whiteman's.

SELLING "SOUP TO NUTS"

By GLENDON ALLVINE
Advertising Manager, Fox Film Corporation
(Not For Publication)

What could be sweeter than a ready-made public to be counted in the millions? That's your happy situation when you book Rube Goldberg's first full-length movietone comedy, "Soup To Nuts."

The creator of "Goofy Inventions," "Boob McNutt" and "Foolish Questions" has a tremendous nation-wide following. His daily comic strip is carried by hundreds of papers aggregating millions of readers. His weekly cartoons in Collier's enjoy a two-million circulation. His name is a trade-mark of broad comedy.

Goldberg has let the talking screen have both barrels of fun in "Soup To Nuts"; it's high explosive and hilarious. And what an opening it gives Ted Healy and his goofy array of dead-pan Racketeers!

Healy, as you know, is a vaudeville ace and musical revue top-notcher. With Earl Carroll and Shubert productions, he has packed 'em in for season runs on Broadway. And he has topped the Palace bill for four weeks in a row. On the movietone screen, he is a natural.

The author and the featured comedian are a long way from being the only talking points for this picture, however. It is a real comedy —not a gag sequence. It packs an appealing love story, and plenty of dramatic suspense.

Stanley Smith, young and talented romantic actor, clicks perfectly opposite Lucile Browne, the blonde attraction you saw in "Last of the Duanes."

Charles Winninger, late stage star in "Show Boat," wins new laurels in a sympathetic role.

And Frances McCoy, the nifty telephone operator, knows all the right answers and wrong numbers.

"Soup To Nuts" has more tie-ups than a cowboy with a trick lariat. Merchants and restaurants will cooperate on displays. Lithographs and poster lobby displays are snappy. Use then generously as business-whetters.

You'll corner the town's laughs with this one. As the Scotchman would say, it has "Muckle a Chuckle."

PROJECTION GLOSSARY

Every manager should know the meaning of certain terms used by the projectionist in connection with his work. Each week Publix Opinion will print a short list of definitions of these terms with which the manager and projectionist are likely to come more or less frequently into contact. Do not regard these as reference lists, to be consulted when in doubt. Familiarize yourself with them each week! Study them TODAY, so you will recognize and understand each term tomorrow!

Projection Lamp: An arc lamp provided with adjustments necessary to maintain the light source in correct relation to the optical train of the projector.

Projectionist: A person who makes the projection of motion pictures his or her profession, trade or business. More particularly the title is applied to ambitious, energetic men of recognized ability in both practical projection and in technical knowledge as applied thereto. Do not use term "operator" when referring to a Projectionist.

Projector, Motion Picture: A combination of a light source, its housing, an optical train and a mechanism and a supporting base, with the necessary means for adjustment of the various elements with relation to each other, the whole being used for the projection of motion pictures.

Projector Motor Switch: The switch attached to a projector by means of which the circuit operating its driving motor is opened or closed.

Quick Break Switch: A switch operated by a spring in such a way that the contact is broken instantaneously.

Quiet Arc: An electric arc which is noiseless in operation.

Racing: As applies to a motor or dynamo, the acceleration of speed which occurs when the machine is suddenly relieved of its load.

Rain: Scratches in film which when filled with dirt become semi-opaque and have the appearance of "rain" in the projected picture.

Receptacle: A wall socket for an incandescent lamp.

Reel: The flanged spool upon which film is wound for shipping and for use in projection.

Reel of Film: The footage carried upon a single reel built to carry 1,000 feet of film, when the said reel is approximately full.

Reflection: The change of direction of a light ray when it meets a non-absorbing surface and is thrown back.

Reflector Type Arc: In motion picture projection an arc having horizontal electrodes, a crater facing away from the film and a curved mirror which intercepts the light rays from the crater, reflecting them back toward the projection aperture.

Refraction: Bending of a light ray through a lens or similar medium.

Remote Control: The control of apparatus from a point some distance removed therefrom, as, for instance, a motor generator located in a basement may be started, stopped and controlled from the projection room.

Resistance: That property of an electrical conductor which opposes the flow of current. Also the term frequently applied to a rheostat.

Rewinder: A device for transferring film from one reel to another.

Rewinding: The process of transferring film from one reel to another. This process is necessary each time a film is projected in order to change the beginning of the film from center to outside of film roll.

Rheostat: A device consisting of several units of resistance which are electrically coupled in such way that the current must pass through the entire length of each unit in order to reach the next. A rheostat may be adjustable, so that the current may be forced through the entire series of resistance units, or some of them be cut out, at the will of the man in charge, or it may be non-adjustable so that the current must pass through the entire series of coils or grids. The resistance of a rheostat may be made up of coils of resistance wire or banks of cast iron resistance grids.

Ring Oiling: A method of oiling machinery bearings. A ring of considerably greater diameter than the shaft is hung upon it, the lower portion of the ring extending down into a reservoir of oil under the bearing, so that the ring being revolved by the shaft, oil is carried up by it to the bearing.

TRAILER SELLS 'FOLLOW THRU' EFFECTIVELY

Trailer copy written by Emmett R. Rogers, manager of the Paramount theatre, Atlanta, Ga., on "Follow Thru" was considered so excellent that it was submitted to Publix Opinion by John J. Friedl, division director, for possible use, in whole or part, elsewhere on the circuit.

Following are the twelve frames of the trailer on the picture, which were followed by four more frames on the stage show, organ solo and some institutional copy.

NANCY CARROLL
QUEEN OF THE FAIR-WAYS DRIVES OFF

STILL NO. 1258-280

Thru the traps, over the hazards, onto the fairways of love—

and into the arms of
CHARLES ROGERS
America's Boy Friend
(Still No. 1258-394)

What a peach of a pair! The world's wonder-sweethearts (and this is PUTTING it mildly) prove all's fair in Love and Golf in— (Still No. 1258-187)

"FOLLOW THRU"
A Schwab & Mandel production

The sensational Broadway comedy romance of golf, girls, guffaws and love, which ran 54 weeks on Broadway, with Zelma O'Neal, Jack Haley and Eugene Pallette swinging mean niblicks of love and laughter.

Filmed entirely in Technicolor, this masterpiece of exuberant youth and the glorious game which our own Bobby made famous, is so delightfully refreshing and vibrant with the joy of being alive, that it will be one of the memorable motion picture events of the year!

NANCY CARROLL
(who teaing or teeing is the sweetest girl in pictures) was never so beautiful.

CHARLES ROGERS—
as the pro who put Nancy off her game because she couldn't keep her eye on the ball—has a role which suits him to a tee—

FORE!
(Note: To be animated—going to Magnascope for color shot from sound trailer)

Come in twosomes—Come in foursomes! The love game of the year starts Saturday!

SELLING "THE SANTA FE TRAIL"

By RUSSELL HOLMAN
Advertising Manager, Paramount Pictures
(Not For Publication)

It's my honest belief that, outside of "The Covered Wagon," "North of 36" and a couple of other outdoor super-shows, "The Santa Fe Trail" is the best Western that Paramount has made yet. With the public keen for this type of all-open spaces, all-talking thriller, a theatre ought to make beaucoup jack for itself with this one.

"Santa Fe Trail" has a swell title that sounds big; the name of a romance-blazed highway to the golden West bristling with famous pioneer names like Wild Bill Hickok, Custer, Sitting Bull, Calamity Jane, Bat Masterson, Wyatt Erp, etc.

While many Westerns have suffered from wildly illogical stories, "Santa Fe Trail" has a fast-moving, sensible plot. It's based on "Spanish Acres," a novel by Hal G. Evarts, star Saturday Evening Post writer.

Such a cast has seldom been lavished upon one picture:

Richard Arlen—handsome, husky two-gun lover; stormy petrel of the cowboy vs. herder war in the American southwest; ready to fight with fists or six-shooters for his flock or his woman at the drop of his sombrero. His best performance to date.

Mitzi Green—the smartest eight year old in the world; the cute, pestiferous infant of "Honey," "Paramount on Parade" and "Love Among the Millionaires." Now frollicking, mimicking and raising juvenile hades in "Santa Fe Trail."

Eugene Pallette—one of the funniest and most popular talking picture comedians on the screen. He's a scream when he attempts to make love and talk Spanish to

Rosita Moreno—Mr. Lasky's sensational discovery; another Dolores Del Rio; a beauty equally proficient in English and Spanish; folks will know and like her after this show.

Junior Durkin—who a year ago was one of the sensations of the Broadway theatrical season as juvenile with Janet Beecher in "Courage." Junior is about Mitzi's age and a male match for her. He will play "Huckleberry Finn" to Jackie Coogan's "Tom Sawyer" in the coming production of the latter title.

Hooper Atchley—this name doesn't mean a thing to you or your audience; I simply cite it here because this man to my mind does the best job of playing a heavy that I have seen and heard this year. He is sinister but he is at the same time humorous, convincing and thoroughly human. His performance is a delight.

"Santa Fe Trail" is a swell show because it is packed with action, humor and romance. (I mean that literally and not as just a hackneyed catch phrase.) It moves to a stirring climax with the speed of an express train. There is not a superfluous foot in it.

Copy: A battle to the death for fortune and girl along the most glamorous highway that was ever carved out of the Western wilderness . . . . The ghosts of Custer and Sitting Bull will rise up to cheer this mighty thriller-melodrama of adventure in the Golden West . . . . Dick Arlen, Mitzi Green and Gene Pallette, romancing and riding the dangerous adventure trail . . . . Why did cowboys massacre sheepherders? Why was Spanish Acres "cursed" by Indians? Why did Rosita Moreno's Spanish blood warm to handsome Dick Arlen? Why did little Mitzi Green mimic big Gene Pallette till the tears of laughter rolled down all three of his chins? . . . . The thrill of a lifetime awaits you along "The Santa Fe Trail."

Don't brand this as a Western to big town audiences. Call it an all-outdoors, all-talking thriller or something similar.

Promoted Heralds Plug Show, Guessing Contest

A button-guessing contest effectively exploited "Animal Crackers" at the Rex, Hendersonville, N. C. Manager A. P. Barry contacted the leading department store to pay for the printing of 2,000 heralds which advertised the picture, playdates, theatre and details of the contest. Persons estimating correct number of buttons in jar, displayed in window of store, were given guest tickets.

NIX ON THE SAMPLES!

If you make tie-ups that include give-away candy, cakes, animal crackers, huckleberry pies, watermelons or anything else that will run, rip, ravel, goo or grease—for the love of heaven, please don't send 'em to Your Editor! Just tell him, and he'll take your word.

A succession of grim tragedies last week is the cause of this urgent request. Those "samples" go to Mickey Finn. A huckleberry pie broke and ran all over the copy for next week's paper. Five minutes later, groaning over his work, Mickey absent-mindedly reached for a pencil with which to scratch his head, and picked up an animal cracker. Shouting in rage, he brought down his fist to smash his desk in fury, and struck a gob of tie-up taffy candy. It took a derrick to pull it out.

Minnie, the office cat, the mother of four children and the sole support of her sweetheart across the street at the Astor Hotel, sniffed a tie-up anniversary cake and made the fatal error of tasting it. Ten minutes after the memorial services, a collection was taken up and orders were given to have the defunct feline stuffed and mounted for use as the office pin cushion.

All this shows you what tie-ups lead to—if you send the horrible hors d'oeuvres to Your Editor. Asked for a public statement on the matter, Mickey, biting a chunk out of the telephone, eagerly leaped forward. "Tell the whole cock-eyed world that give-away candy and cake and stuff like that was meant to give away—but for gawd's sake, boys, I'm one of you! I'm on Your side! Don't give that to me!"

APPEAL OF M. C. KEPT FRESH BY NEWSY WIRES

Believing that personalities, such as masters of ceremonies, definitely draw business to theatres, especially during the run of average pictures, a special campaign was outlined to keep the popularity of Frankie Masters, m. c. at the Tivoli theatre in Chicago, fresh with his audiences during his absence of four weeks. He spent his vacation in Hollywood.

John Joseph of the Publix-B. & K. publicity forces reports that both newspapers and the theatre screen were utilized to keep the personality of Masters alive during his trip. In addition, a big home-coming show and celebration was planned as a climax to the campaign.

Newsy Messages

The trailer section of each week's program was used to give Tivoli audiences messages direct from the master of ceremonies himself. The telegram-blank form was used each week for four weeks. At first the message was held up to one frame. Then it became two frames—always in the telegraph style.

Frankie told of his meeting with Paramount stars, of Hollywood parties—stuff that the average movie audience would be interested in and believe. The telegraph style gave the intimate touch that is characteristic of a master of ceremonies' success in motion picture theatres. A week in advance the trailer was enlarged to three frames—still continuing in the informal style on telegraph blanks.

This week-in-advance trailer was presented in an attention-getting way. Through the public address system a speaker announced that a telegram had just been delivered, addressed to Tivoli audiences and signed by Frankie Masters, who was returning next Friday. Then the curtains opened and the telegram-trailer was flashed on.

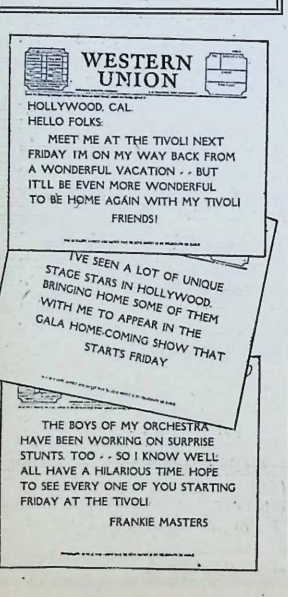
Patrons Applaud

The announcement was applauded at each performance. Previously, even, on many shows the briefer messages from Masters drew a hand. The novelty of the telegraph blank (as contrasted with usual form of trailers) and the informal, newsy style always seemed to interest the audiences.

A week in advance of Frankie's return the lobby was decorated in carnival style, quite inexpensively. Festoons of crepe paper, leading to discs advertising Frankie's return, the carnival show, the stars of "Blushing Brides," etc., etc., gave that "something doing" atmosphere so valuable to any theatre. The decorations were left up for the current week of the home-coming, thus giving an unusually lively and attractive change-of-lobby for two weeks at small expense.

WIRE STUFF!

Trailers in the form of telegraph blanks were used on the screen at the Tivoli theatre in Chicago to keep Frankie Masters, the master of ceremonies, fresh in the minds of patrons during his vacation. Further details of the campaign to keep Frankie's popularity alive during his absence will be found in an adjoining column.


WESTERN UNION
HOLLYWOOD, CAL.
HELLO FOLKS:
MEET ME AT THE TIVOLI NEXT FRIDAY I'M ON MY WAY BACK FROM A WONDERFUL VACATION . . BUT IT'LL BE EVEN MORE WONDERFUL TO BE HOME AGAIN WITH MY TIVOLI FRIENDS!
I'VE SEEN A LOT OF UNIQUE STAGE STARS IN HOLLYWOOD. BRINGING HOME SOME OF THEM WITH ME TO APPEAR IN THE GALA HOME-COMING SHOW THAT STARTS FRIDAY
THE BOYS OF MY ORCHESTRA HAVE BEEN WORKING ON SURPRISE STUNTS TOO . . SO I KNOW WE'LL ALL HAVE A HILARIOUS TIME. HOPE TO SEE EVERY ONE OF YOU STARTING FRIDAY AT THE TIVOLI
FRANKIE MASTERS

Trade Paper Writes Up Newman Theatre Artist

Two page story and layout in the Better Theatres Section of "Exhibitors Herald World" for August 30th were devoted to the work of Victor Bonetta, poster artist of the Newman and Royal Theatres, Kansas City.

Article stresses Bonetta's clever use of stills, metallics, oil cloth and mechanical devices. Educated in Italy as an engineer, before he took up poster art, Bonetta seems to have a bent for successfully animating his displays.

Story In Local Paper Says Movies Aid Eyes

A story in the Idaho Twin Falls Daily News, credited to a prominent optometrist, stated that the movies bring relief to weary eyes. Stories of a smiliar nature have "broken" in papers in other towns. With the re-opening of school, it would be a great boost for theatre patronage if you would get local oculist to issue statement lauding the movies as a benefit to the eyes.

SLOGAN CONTEST

Contest to pick a slogan for the Bantam Austin car procured for Acting Publicity Director E. S. C. Coppock of the Eastman, Rochester, a parade of Austins, use of two bannered Austins for a week, and $100 from the Austin distributor for prizes.

NOVEL TRAILER GETS APPLAUSE

To enhance the sales value of the trailer for "Shadow of the Law," Manager Marvin Harris of the Majestic, East St. Louis, Ill., introduced a bit of realism which invoked considerable favorable comment from the audience.

All house lights were extinguished at a certain point in the program. Simultaneously a siren and a bell were sounded. A red slide was flashed upon the screen and a voice through the Public Address System exclaimed, "I'm very sorry to interrupt this performance but a very dangerous criminal, serving a life sentence for murder has escaped and is in this vicinity. He is evading the shadow of the law. Here are pictures of him." The trailer then followed.

Comical Lobby Display Plugs 'Animal Crackers'

A display in the lobby of the Des Moines Theatres, Des Moines, Ia., successfully advertised "Animal Crackers," a coming attraction.

Manager Bob Gary set a desk, littered with paper, paste pot, scissors, etc., in the lobby and placed a red-wigged dummy in the chair. Copy stated that the advertising man (dummy) was speechless from laughter after seeing a preview of the picture.

Stage Stars Exploited By Posing With Champ

Posing stage stars with champion prize fighters has always been good for stories or cuts in the local paper. Publicity Director Irving Waterstreet did just that in procuring a 3 column cut exploiting the current stage attraction at the Paramount, Des Moines, Ia.—the Duncan Sisters. Story in captain said the Duncan's were receiving pointers on how to protect themselves from the opposite sex. Stunt was so good that it was syndicated.

Veteran's Post Loans Train For Ballyhoo

Because of friendly relations with the local Legion Post, Manager M. E. Berman successfully ballyhooed "All Quiet," when it played at the Rialto, Joliet, Ill. An exact reproduction of a French troop train, built by the Post, was loaned to Berman, who had it mounted and driven through the town appropriately bannered.

Live Window Display Plugs "Manslaughter"

A live display in the window of the leading department store in Anniston, Ala., effectively sold 'Manslaughter' at the Ritz. Manager G. E. Hoffman placed a handcuffed woman, in evening dress, in the store window, where she posed at half-hour intervals during the afternoon. Cards in the window carried copy relative to picture, playdate and theatre.

PLANTS ATTRACTION IN EVERY AD!

Howard Amos, manager of the Capitol theatre in Macon, Ga., is responsible for this excellent specimen of a double truck co-operative advertising tie-up. The most commendable feature of the layout is that selling copy and art on the attraction has been planted in every ad on the pages. The result of the arrangement is that the picture and the theatre reap the benefit of two pages of advertising without cost. The idea, of course, is repeatable with almost any picture and this one could well be used as a model for other similar co-op tie-ups.

'MONTE CARLO' FRONT CLICKS

The front for "Monte Carlo," the current attraction at the Rivoli theatre in New York, is one of the most attractive and attention-compelling displays ever seen on Broadway. As a background for the entire display, bright maroon velour paper was used with all simple decorations and trimmings in gold. The lettering is white with the exception of the title. "Monte Carlo," which is gold metallics, applied to one inch celotex cutout letters and covered with orange shellac, to make it waterproof. The sock of the display was an 8 x 12 foot colored enlargement. To give the effect of an oil painting, a metal reflector was placed on top of this frame. In connection with velour paper, it is interesting to know that this paper mounted on wallboard with ordinary bill posters' paste becomes practically waterproof. Note: The lobby display has no reference whatever to gambling or roulette.

LOWRY SCORES HIT WITH HIS BOYS' BAND

It's no job to exploit Ed Lowry, master of ceremonies at the Ambassador Theatre, St. Louis, states Thornton W. Sargeant, Jr., publicity director of Publix-Skouras Theatres there. Eddie is the kind of M. C. who makes the publicity department's job easy by thinking up good stunts to execute. Lowry's latest tops them all, Sargeant says. It's "Ed Lowry's Boys' Band," good for publicity, good will and the box-office.

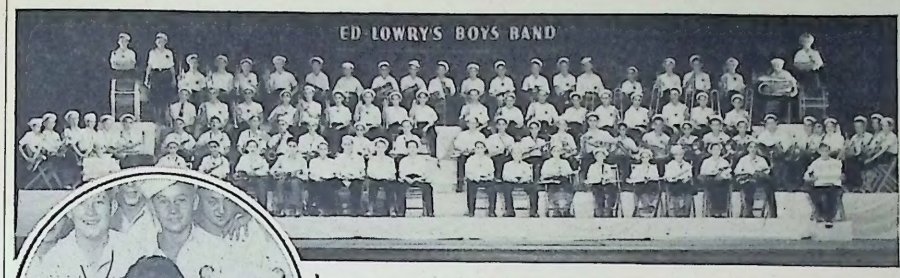
Arrangements were made with the Conn Instrument branch in St. Louis to furnish instruments to boys not possessing them, at a nominal rental of $5 for one month. At the end of that time the boys could buy them if they wished to. In return for this tie-up, Conn agreed to run 1200 lines of advertising, and to pay an instructor for the first month.

600 Letters Received

Then the Ambassador ran a trailer advising boys of the band, and requesting those interested to write Ed Lowry for particulars. More than 600 letters were received. After the first meeting, with the elimination of violinists and pianists, there were two bands —an advanced band of 100 and a beginner's group of 100. Rehearsals were conducted for more than eight weeks during the summer months.

First benefits of the stunt became apparent when parents, bringing their children to evening rehearsals, began to make a habit of going in to see the show. The kids, too, inevitably talked about Ed Lowry, and created a lot of good will among St. Louis juveniles.

Biggest stroke of all, and another of Lowry's ideas, came with the booking of "All Quiet on the Western Front" and its 133 minutes of film, into the Ambassador.



Lowry suggested substitution of the Boys' Band for the Publix unit that week, which resulted in presentation of entertainment which panicked the audience of the Ambassador as nothing has done in years.

Saved $4000

Applause was thunderous at the opening of the curtain, and tremendous after the boys finished the "Stein Song" and "Anchors Aweigh." Furthermore, the theatre saved $4000 in stage costs for the week, as the Boys' Band did not cost one cent, the boys playing for the glory of it.

Publicity accruing to the theatre as a result of Lowry's work with the boys was tremendous. Greatly in demand, the band accepted an invitation to attend the Rotary Club's picnic for orphans, and stopped traffic as it rode through the city playing on top of buses.

Naturally this is only a beginning. On Lowry's return to St. Louis with settlement of the musicians' contract there, the Boys' Band will lead his parade of welcome, and will probably be used on the stage again.

"From its success here," Sargeant says, "the Boys' Band can easily be adapted elsewhere. And it offers any theatre that tries it free advertising and publicity, goodwill promotion, a free ballyhoo, and a free stage attraction that will bring in money. Every kid's relatives and friends will come down to see them. In St. Louis, all credit for the Boys' Band falls on the shoulders of Ed Lowry."

Photo of Lowry with a group of boys from the band, and another shot showing the flash of the Boys' Band made on the stage of the Ambassador, are shown above.

THIS ATTRACTION COST NOTHING!

Here's Ed Lowry's Boys' Band, pictured as it appeared on the stage of the Ambassador Theatre, St. Louis, on the same program with "All Quiet on the Western Front." Pressed for time with this lengthy feature, Lowry suggested substitution of his Boys' Band, which he had rehearsed all summer, for the regular Publix unit. It saved the theatre $4000—the boys worked free—and provided a show-stopping sensation! In the corner, meet Ed Lowry, the M. C. whom Publix-Skouras merchandisers swear by, not at. Digest the story on this page and learn how Lowry provided the Ambassador with one of the finest publicity, good-will and box-office ideas it has ever had the good fortune to execute.

BEAUTY CONTEST GETS GOOD-WILL

By co-operating with the American Legion post in Spartanburg, S. C., Manager Hugh Smart of the Montgomery not only staged a first class beauty contest on the stage of the theatre, but played to a capacity audience and obtained more than 15 columns of free space in the local paper.

Only cost to theatre was for construction of inexpensive stage set. The audience determined th winning girl who was later to be an entry in a state-wide competition sponsored by the various posts in South Carolina. Goodwill of legionnaires was procured through Smart's efforts in the contest.

Homewood Theatre, Minneapolis, has been sold by Publix.

IDEAS TO HELP SOUND AND PROJECTION

Following complaints from projectionists in several of the theatres under his jurisdiction, Nate Frudenfeld, division manager for Iowa, has issued suggestions to his managers which he believes will improve projection and sound conditions. They are worthy of consideration by managers elsewhere.

Whenever there is anything wrong with the picture on the screen, such as a stop, a breakdown or a blank screen, the usher who is checking the shows is to buzz the booth four times. This is a signal to the projectionist that there is something wrong with the screen.

The sound checker is not to buzz the projectionist again, nor go up into the booth to ask about the trouble until the picture is back on the screen or the fault has been remedied.

If the trouble is not remedied within four or five minutes, the checker is to immediately notify the assistant manager or the manager, who will at once go to the booth to determine the cause of the trouble.

If the shutdown or the trouble is only for a brief period, after the fault has been corrected, the man appointed for this checking duty will visit the booth, find out the cause of the trouble and make a report.

LEASES EXTENDED

Publix' leases on the Belasco Theatre, Quincy, Ill., and the Princess Theatre, Alton, Ill., have been extended for an additional five years, commencing November 1st.

CO-OP PAGE IN GEORGIA

H. C. Brown, manager, put over this co-operative page of advertising for the showing of "Good News" at the Modjeska theatre in Augusta, Ga. A contest was held in connection with the ad, with twenty guest tickets distributed as prizes. One of the eight letters in "Good News" was displayed in each of eight store windows. The winners were the first ones submitting correct lists of the stores with the letter displayed by each.

Philco Tie-up For Nov. On Mitzi Green

National Paramount-Philco tie-up for November will be on Mitzi Green in "Tom Sawyer" and for December on Ruth Chatterton in "The Right to Love." As announced, tie-up for September is on Charles Rogers in "Follow Thru" and for October on Harold Lloyd in "Feet First."

Philco's 24-sheets, window displays and national advertising on "Tom Sawyer" and "The Right to Love" are now in work, and show promise of more than measuring up to the high standard which has characterized Philco co-operative aids to date.

"Two Little Stars" will be the catch line tying up Mitzi Green with the new Philco "Baby Grand" set.

Hattiesburg "American" Lauds Saenger Theatre

Proffer of the Saenger Theatre's facilities for a benefit show by Manager Matt Press earned an editorial in the Hattiesburg, Miss., American, commending the Saenger and urging readers to patronize it as a worthwhile and representative civic institution.

American also editorially welcomed Press to Hattiesburg as City Manager.

"Romance" Is Advertised By Shadow-Box Display

An attractive shadow-box display in the lobby of the Imperial, Augusta, Ga., helped advertise 'Romance,' a coming attraction. The display, in the form of a treasure box, was artistically draped. An amber baby spot illuminated a lace kerchief, a faded rose, addressed letters and a photo, which were placed in the box.

FREE SPACE IN N.Y.!

Splendid 4 column 12 inch ad which appeared in the New York Daily News, paper with largest circulation in the country, as part of the series of Philco tie-up ads arranged with large radio dealer. Note picture and theatre name in upper left. Tie-up is the work of Bud Gray and Arthur Jeffrey of the publicity staff of the Rialto Theatre, where "Animal Crackers" is playing to excellent grosses.

YOU'LL AGREE WITH THE MARX BROTHERS that
Savings Are Greater at VIM!
THE NUTS FROM "COCOANUTS" NOW APPEARING IN "ANIMAL CRACKERS" AT THE RIALTO THEATRE, TIMES SQ., N. Y.
$11. DOWN
Delivers the new 1931
PHILCO
FREE DELIVERY
FREE INSTALLATION
1 YEAR FREE SERVICE
Liberal Trade-in Allowance for Your Old Radio.
ONE WHOLE YEAR TO PAY
No Interest for Credit
All VIM stores open Daily and Saturday until 11 P. M.
VIM
Generat Offices and Showrooms at 16 Oonard St., Cor. Liberty St., Brooklyn
NO TIME TO CALL?
Coupon Brings Representative. No Obligation Whatsoever.
Mail to Your Nearest VIM Branch
Name
Address
Phone No.

STUNTS HERALD TEXAS NAME CHANGE

Edgar Hands staged a complete and effective campaign in Texarkana, Texas, for the opening of the former Saenger theatre as the new Paramount theatre. The change of name was utilized as an occasion for wide-spread institutional advertising and exploitation.

The most unusual feature was the construction of a platform on the marquee. The front of the theatre was decorated with flags and lights, of course, the high school band played on the marquee from 7 to 9 on the opening night, and the mayor and president of the Chamber of Commerce made speeches from that point, too.

A parade of automobile dealers, headed by a local band, preceded the celebration. Red flare fusees, obtained from a railroad, attracted additional attention and helped draw crowds to the theatre. Four thousand souvenir booklets, paid for by ads sold to the merchants, were distributed.

Dozens of windows in the business district were painted with water colors seven days in advance, at no cost. Congratulatory wires from stars and civic leaders were displayed in the lobby and Western Union windows, and special displays were spotted in all hotel lobbies.

Telephone directory was used in a systematic series of personal calls announcing the opening, local music dealers were tied-up on music hits from the opening attraction "Queen High," and a flower shop decorated the theatre with cut flowers and shrubs free of charge.

Stage Wedding Triples Gross on Monday Night

Monte Hance, manager of the Saenger theatre in Biloxi, Miss., tripled his normal gross on a Monday night recently by arranging a stage wedding. First he created interest in the stunt with letters to the "love lorn" column of the local newspaper, and with teaser want ads. The identity of the bridal couple was withheld from all advance publicity and advertising, too.

Wedding clothes for both the bride and bridegroom were promoted, with flowers for the ceremony, a savings account at the bank, a bridal suite at the hotel, the wedding cake, a floor lamp, baby carriage and other gifts.

PUBLIX WELCOMED

Writing letters to some 200 business men and firms of Ottumwa, Iowa, informing them that the Square and Rialto theatres are now Publix operations and asking that bills be rendered weekly, City Manager Ted Emerson was surprised to receive replies, thanking him, from a majority of the addressees.

—"MEET THE BOYS!"— KNOW YOUR ORGANIZATION

CHARLES G. BRANHAM

Charles G. Branham, district manager of the North Florida territory, has enjoyed an active theatre career during his 12 years in that industry. Previous to his entrance into show business, Branham worked at the copy desk of the St. Paul Dispatch.

C. G. Branham

One month after resigning from his reportorial duties, he obtained a job in the entertainment field as a publicity man. Three months later he was assigned to the Strand, Minneapolis, as manager and then to the Majestic in Detroit. Branham left that position to accept a more appealing one with the S. A. Lynch Enterprises, as city manager and exploitation representative. Later, he resigned from that organization and joined the Famous Players Canadian Corporation as an assistant to N. L. Nathanson. He returned to the States four years later and accepted an assignment with the Universal Theatres in Florida, whence he was soon promoted to the post of division manager in Kansas City. Branham associated himself with Publix more than a year ago as city manager of Birmingham, Ala. He was promoted to his present position several months ago.

JOE KOEHLER

A true showman and the son of an old trouper is now managing the Idaho Theatre in Twin Falls. Joe Koehler, one of the few remaining grand old men of show business has been associated with the motion picture side of the entertainment industry since 1901, operating slough houses and deluxe theatres throughout the United States, Canada and Mexico, during that time. Prior to his debut into that branch of the amusement line, Koehler played various parts in minstrel shows, stock companies, circuses and concerts.

Joe Koehler

Koehler settled in Twin Falls, in 1924, after having displayed his showmanship in the 'States' and in both bordering countries for more than two decades. Since that time Koehler has successfully operated the Idaho.

JOHN B. CARROLL

Prior to his entrance into the theatre business in 1919, John B. Carroll, district manager in New England, was engaged in the insurance game and hotel business.

J. B. Carroll

Upon the close of the World War, Carroll, a returning officer, joined the S. A. Lynch Enterprises at their Atlanta exchange, observing the various phases of operation for one month and then doing the same at Spartanburg, S. C., for a like period, before being assigned to the Savoy, Jacksonville, Fla., as manager. Two months later he was promoted to city managership of the Jefferson and Orpheum theatres in St. Augustine. In December, 1928, after having supervised theatres in Charlotte, Asheville and also as General Manager for the Consolidated Amusements, Inc., in Tampa, Carroll was appointed District Manager of the Florida West Coast, in charge of Lakeland, Tampa and St. Petersburg. One year later he was transferred to Miami, from where he was sent to the Ohio-Kentucky division as district manager. He received his present appointment in July, 1930.

CHARLES A. ZINN

Charles A. Zinn, manager of the Uptown, Minneapolis, Minn., has been in show business since his early grade school days in Minneapolis, when he did posting, lobby work and distributing for the old Grand Theatre.

C. A. Zinn

He pursued this avocation during his continued schooling at the University of Minnesota; ushering at the State, advertising for the Excelsior Amusement Co., floorman at the Capitol, St. Paul, and chief of service for several Publix operations in St. Paul. He was promoted to assistant manager of the Paramount in St. Paul and was later transferred to the Granada, Minneapolis, in the same capacity. When he left the U. of M. he assumed management of the Granada, from where he was transferred to his present position.

A. E. ABLESON

Excepting for three years, from 1911 to 1914, A. E. Ableson, District Manager of South Dakota, has been actively engaged in the theatre industry, since 1903. During that interim, Ableson worked for the Northern Pacific Railway and also for the C. D. Henderson Company of Des Moines as advertising solicitor.

A. E. Ableson

Although making an inauspicious debut into show business as candy boy at the Lyceum, Duluth, Ableson made rapid progress through the various stages of the theatre and finally emerged as manager of that house a few years later. Ableson did the buying and booking and also press agenting for M. W. Abramson's 3 Duluth theatres prior to managing the Garrick and Liberty theatres, St. Paul, in 1921. Later he was transferred to the Lyric, Minneapolis. Shortly afterward, he was assigned to the F. & R. maintenance department. One year later he was made district manager of the F. & R. northern territory. He remained there for one year and was then placed in charge of the booking department. When Publix acquired that chain, Ableson, several months later, was assigned his present post.

PAUL BUCHHOLZ

The present managerial assignment of Paul Buchholz at the State, Willmar, Minn, is his first in that capacity. He entered the theatre business as a stage hand at the Grand in Mankato, Minn., and shortly afterward was made doorman of that house. Buchholz became interested in projection and studied that phase of theatre operation, later acting as projectionist for two years. After that period he was promoted to assistant manager. Besides acting in that position, Buchholz lent his presence to the theatre orchestra as drummer. He received his present assignment in August of this year.

Paul Buchholz

Nathan Silver, formerly manager of the Merrimac Square, Lowell, has been transferred to the Colonial, Haverhill, which reopened August 31st.

PERMANENT AD

A permanent display has been placed in Kresge's department store plugging the Gloucester, Mass., Strand and North Shore theatres. Sign (12 ft. long, 5 ft. high) which is reproduced below, is seen by thousands weekly. Manager C. B. Craig of the Strand is responsible for the display, which is made up in attractive colors.

THEATRE STAFF SELLS PICTURE

Staff of the new Paramount Theatre, Providence, R. I., canvassed the entire city to herald the engagement of "Manslaughter," first of the new season's shows.

Each employee carried a sheet of paper, headed by an ad for the picture, followed by a note to this effect and space for signature:

"Constantly on the alert to create more interest among his staff of employees, the manager of the Paramount Theatre has offered a substantial prize to the two young men securing the greatest number of signatures in acknowledgment of having read the latest news of the Greater New Show World."

Names procured were edited by Publicity Director Lea Duhamel as a basis for the new theatre's mailing list. Edward L. Reed is manager of the Providence Paramount.

INDIANA OPENINGS

Indiana Theatre, Kokomo, reopened on September 6th. The new Paramount Theatre, Ft. Wayne, Ind., will open on October 4th.

HAS AIR CIRCUS

An air circus at the Augusta, Ga., aviation field, on the Sunday before the Monday opening of "Dawn Patrol" at the Modjeska, publicized the picture for Manager H. C. Brown. Field was bannered, field attaches ballyhooed the picture, and numbered cards corresponding to numbers in the Modjeska lobby were dropped by planes.

PRESS PRAISES TRADE WEEK TRAILERS

Trailers on "Fall Trade Week" at the Jamaica and Rialto theatres in Jamaica Plains, Mass., a suburb of Boston, won a glowing editorial in the local weekly newspaper for Harry Brown and William Burns, managers of the two houses.

"The public spirit of the management of the Jamaica and Rialto theatres is well expressed in the trailers they are showing on their screens," says the editorial. "These trailers are so full of the local community spirit that they should be an inspiration to the local merchants to fall in line and boost also!"

The text of the trailer follows:

"Let's boost Jamaica Plains and Roslindale! Sept. 1 to Sept. 6 is Fall Trade Week in New England. Roslindale and Jamaica Plains join in this gala occasion and put their shoulders to the wheel to make a better and busier community.

"Fall Trade Week is heartily endorsed by the Roslindale and Jamaica Plains Boards of Trade. The Jamaica and Rialto theatres are proud to lend their full support to this worthwhile movement and to urge their patrons to give Fall Trade Week the generous support it so well merits.

"The Jamaica and Rialto theatres urge you to patronize the local stores, run by men you know personally, in whom you have confidence. During Fall Trade Week they will offer you their special sales with unusual values the order of the week.

"There'll be good times ahead if we all join to boost this splendid endeavor and make Fall Trade Week, Sept 1 to Sept. 6, a great success!"

Organ Conditioned by Daily Student Practice

The organ at the Paramount, Greenville, Miss., has been kept in perfect condition through an activity of Manager Dan Burgum.

A young man, a resident of the town, and an accomplished pianist, was permitted to continue his musical training on the organ, during the early morning hours, prior to house opening. After considerable practice, the youth reciprocated by giving two organ recitals, as an added attraction to the feature picture. Considerable favorable comment and good-will resulted from Burgum's obliging act.

Tandem 'Cycle Is Bally For "The Florodora Girl"

An effective outdoor ballyhoo was used by Manager J. L. Mitchell for the 'Florodora Girl,' when it played at the Genesee, Waukegan, Ill.

A boy and girl, attired in the dress of the late nineties rode through town in an old-time tandem bicycle. They were followed by a boy on a high wheeled bicycle who carried a sign reading: "This is how they make Whoopee in 'The Florodora Girl' at the Genesee today."

ANNIVERSARY AHEAD?

Within the next few weeks, the theatres listed below will celebrate their anniversaries. Is your theatre among them? If it is, start thinking NOW how you can turn that event into money at your box office. Exploitation stunts? Newspaper stories and tieups? Also, don't forget the Home Office special anniversary trailer you may get by writing to L. L. Edwards.

THEATRE		OPENING DATE
Carolina	Chapel Hill, N. C.	Sept. 1927
Sipe	Kokomo, Ind.	Sept. 1899
Imperial	Pawtucket, R. I.	Sept. 1926
Stadium	Woonsocket, R. I.	Sept.
Old Mill	Dallas, Tex.	Sept. 1929
Paramount	Springfield, Mass.	Sept. 1929
Keith	N. Platte, Neb.	Sept. 1929
Lincoln	Decatur, Ill.	Sept. 1929
Queen	Tyler, Tex.	Sept. 1929

H. F. KINCEY AN EXPERT IN THEATRE MANAGEMENT

One day in 1898 the editor of a newspaper in Selma, Alabama, was in somewhat of a dilemma as he made up his front page. There was no lack of news, for war had been declared on Spain, and while that had not been unexpected, it was certainly something that didn't happen every day. The other event which somehow took precedence in the editor's mind over a mere war had not been unexpected either, but neither did it happen every day.

The editor's professional sense triumphed over his personal feelings, however, and Spain got the headlines, while an unpretentious item on an inner page chronicled the fact that a third son had been born in the Kincey household. The editor's name was Kincey, by the way.

They christened the son Herbert F., and the name served him through elementary and high school, which he attended in his own quiet, unobtrusive sort of way. It served him until he decided on the theatre business as a setting for his career, which was in his fourth year of high school. Then a pugnacious, determined streak showed up in the Kinceys' third son, and the promptitude with which he licked every job assigned to him made Mike seem an altogether more fitting cognomen. So Mike Kincey he is, and H. F. is just a set of initials he signs to letters.

He worked as an usher during his last year of high school, at the Academy of Music in Selma, a theatre managed by R. B. Wilby. When, in 1915, he finished high school and Wilby left Selma, he became manager of the theatre, being then close to his eighteenth birthday. This went on for a couple of years, with the Walton Theatre being added to his responsibilities shortly after he assumed management of the Academy.

In 1918, Wilby and some associates leased some theatres in Birmingham, two of which were the Galax and Strand, now Publix theatres. Kincey, then twenty, was sent for to manage the Birmingham operations.

It is a part of the record that the Birmingham theatres started badly. For fifteen consecutive weeks the business lost an even thousand dollars a week. That mounting red total was not an inconsiderable sum of money to the lad of twenty, and he decided that for the owners' sake it would be a good idea if he were to be transferred back to Selma. They protested that he was doing as good a job as could be done under the circumstances, but finally acquiesced, and he went back to Selma. In three weeks he was back in Birmingham, living up to that nickname.

For exactly six months the fight against bad business continued, and the books showed an even twenty-six thousand dollar loss. But in the next six months, those neat red figures dwindled weekly, and by the end of the year the entire loss had been wiped out and the theatres were operating on a more profitable basis. Kincey was then just twenty-one, with three years of management, one of which represented about as much concentrated hell as the modern manager would reasonably experience in a decade. His hair was black when he went to Birmingham, and now it was shot with gray.

At about this time S. A. Lynch began to acquire theatres in the South for Southern Enterprises, predecessor of Publix' Southern Division. With Frank Freeman, a former schoolmate of Wilby, as General Manager, the Lynch organization seemed to them to be the company of destiny in the South. It controlled Paramount product, it was ably managed and amply financed. So the Wilby-Kincey combination, believing that great opportunity lay in that direction, induced their associates to sell the Montgomery and Birmingham operations and become a part of the Lynch organization.

With the sale to Lynch, Kincey moved to Atlanta, there to handle film booking under Dan Michalove. That lasted for four years, four years of comparatively routine and peaceful existence. In 1924 Lynch relinquished the management of Southern Enterprises to Famous Players-Lasky.

Returning with Wilby, some time after this, he leased the Rylander Theatre in Americus, Georgia, a rather monotonous assignment after Birmingham and a home office job. Americus wasn't so good, but a man named Fields didn't realize it, so Fields got the theatre. Then Kincey returned to Selma to manage the Academy, which Wilby still owned, and to run a billposting plant there in which the two were interested.

In 1926 the same interests which had acquired the Birmingham theatres eight years before purchased the theatres of T. G. Leitch and George Pryor in Greensboro, Fayetteville and Durham, North Carolina. Again Kincey left Selma, to start a few years of intense worrying with the Piedmont in Raleigh, and shortly thereafter secured Lucas' interest as well. Late in 1926 the stockholders of Piedmont Theatres decided that a more promising future would be in prospect for them as a part of the Publix-Saenger interests, and a deal was made with E. V. Richards to sell 50 per cent of the business to the recently organized Publix-Saenger Theatres of Delaware. The company was renamed Publix-Saenger Theatres of North Carolina, and Kincey was made its General Manager and Treasurer.

Following this affiliation with Publix the expansion of the company was comparatively rapid. It built the Carolina Theatre at Greensboro and the Carolina at Fayetteville; purchased the Palace and Capitol at Raleigh, the Broadhurst, Rialto and Orpheum at High Point; built the Carolina at Chapel Hill and the Carolina at Winston-Salem; acquired the Capitol and Victory at Salisbury, the Wilson at Wilson, and the Rex and Queen at Hendersonville. Recently the company's leases on the Carolina, Durham, the State, Winston-Salem, Paramount and Carolina in Burlington, State, Palace and Lyric in Rocky Mount, and the Paramount and Carolina in Goldsboro, brought the total to some thirty-odd. All of the above houses, with the exception of the Hendersonville theatres, in C. W. Irvin's district, are under Kincey's supervision.

Kincey, now 32, has behind him 14 years of varied theatre experience, four of them as General Manager of Publix-Saenger of North Carolina, and has hardly a black hair left.

KNOW YOUR ORGANIZATION!

These Publix personalities depend upon your effort, just as you depend upon theirs. To know and understand each other's personalities and problems will lighten the burdens of everyone, and make our tasks enjoyable. For this reason, PUBLIX OPINION is devoting an important part of its space to these brief biographical sketches.

HERBERT F. KINCEY
General Manager, Publix-Saenger of North Carolina

SURE WAY INTO PRINT!

It's always a cinch to crash the local paper by using that paper's name in the story or photo. That's just what Publicity Director Floyd Bell did to plug his current stage show at the Metropolitan, Boston, Mass. Photo shown below appeared in theatre section and was the eye-arrester of the page.

HARRY MOORE "PRINTS" PAPER

MR. MOORE, STAR IN THE STAGE REVUE at the Metropolitan this week, is clever with his brain and fingers. He executes lavishly with nothing but sheets of paper. One of his stage feats is manipulating the paper so that when unfolded the design reveals the name, "Boston American." He is called the "world's ablest finger manipulator." Miss Gardella, who is featured in the revue, shows a sample of Mr. Moore's handiwork.

Theatre Takes Lead In Promoting Child Safety

Recent serious and even fatal accidents to children leaving various theatres in metropolitan Boston led Manager H. E. Gordon, of the Embassy, Waltham, to work out a safety measure protecting children leaving his theatre.

Immediately following matinee performances, Embassy doormen and ushers become auxiliary traffic cops, directing traffic and conducting the children across the street safely. Plan has received the endorsement and cooperation of local police and the Waltham Safety Committee, as well as no little favorable comment from papers and parents.

AIRDOME CLOSES

The American Airdome, El Paso, Texas, was closed for an indefinite period on September 7th.

ALL PHASES OF SELLING ON "ALL QUIET"

Campaign mapped out by City Manager S. S. Solomon of Youngstown, O., on "All Quiet on the Western Front" at the State Theatre, depended largely on newspapers, but did not neglect other phases of selling.

Copy on all art work sold the title above everything else, and prominently identified the picture with the book.

Trailer, one week in advance, was spotted between the news and comedy. Ushers in German uniforms appeared at stage center, then marched toward the wings as curtains opened on the trailer, remaining in the background to march center again as curtains closed. Fader was put abnormally high at the end of the trailer to enhance the closing effect.

With the engagement beginning September 6th, daily newspaper stories started on the second, with a total of 4 one-column, 2 two-column and 1 three-column cuts accompanying the stories. In addition, three feature stories were planted. One was written by the State's doorman, Joe Repasky, 18, who spent his childhood behind the Western Front. Another was written by a local German pastor, who served in the German army during the war. Slim Summerville "Funny Face" contest was planted. Four foreign-language newspapers published readers.

Billing included half-sheet lithos on 45 street corner waste receptacles; 100 window cards; 150 special exchange hangers for window and store distribution; special easels at 16 downtown business houses; dated 1-sheets on all Army A-Boards, and a six-sheet on the Paramount Theatre building.

Book Tie-ups

Art easels, cards or posters went into 16 main and branch libraries. Window displays and book tie-ups were secured in one drug store and two leading department stores. Prominent restaurant window stopped traffic with a display of World War relics, German helmets and machine guns, etc. One hundred souvenir booklets were placed on sale in the book department of a leading department store.

Preview of the picture was attended by dramatic and film editors, officers of Federation of Women's Clubs, several prominent German-American pastors and citizens, and the superintendent of schools. Statements from reviews in writing by each were used in newspaper advertising.

Solomon addressed the regular meeting of a German society on the picture's opening day, and had the satisfaction of seeing most of the members head for the theatre at its conclusion. At an annual German picnic, fortuitously held on Sept. 7th, he distributed 1000 letters in German. Postcards were mailed to 2400 persons on an active R. F. D. mailing list.

Children's Booster Club, paying regular admission, saw a kid's program at 9 a. m. Saturday, then "All Quiet" at 10. Superintendent of Schools gave copies of his review of the picture to all principals for posting on school bulletin boards.

Solomon's personal contacts were fruitful. Theatre parties were arranged for members of the American Legion and the Cinema Club, and Solomon consented to address the Kiwanis Club on the picture!

Two German pastors reviewed "All Quiet" from their pulpits. Dr. Philo, Youngstown's most prominent orator, and Rabbi of a leading tabernacle, gave a solid hour's review as guest speaker before the Federation of Women's Clubs.

PHOTO TIE-UP NETS 100,000 CIRCULARS

ATTRACTIVE BOOKLET SELLS COMING PICTURE IN CHICAGO AT NO EXPENSE TO THEATRE

The value of circulars given away in a theatre as advertising for a coming feature is often debated, and in these days of strict economy it is probably best not to spend much money for circulars. However, if you can get the other fellow to pay for your circulars you have achieved something. Here's a good illustration:

Bloom, a well-known Chicago photographer with offices in the Loop, wanted to get into the Publix-Balaban & Katz Theatres. He had recently photographed Kay Francis — and Kay Francis was due shortly at the Paradise, Uptown and Tivoli Theatres with William Powell in "For the Defense."

Bloom went into see W. K. Hollander, advertising director, and the latter convinced the photographer that a fine reproduction of a photograph was one of the best advertisements any photographer could buy. In that way Hollander was truthfully serving Bloom—and at the same time getting an extra-nice circular job.

Magazine Style

Bloom paid all expenses of the printing and cuts, including cut used in the theater-advertisement included in the circular. Because of the triple play-date 100,000 circulars could be purchased—which cut down the cost considerably. Minor type changes on page one and on the inside were all that was necessary to provide a circular to be used in three different theatres.

A slightly different make-up from the usual type of circular was sought in the hope of getting patrons to pick up the circulars and keep them until at least they had reached their homes. So the front cover was magazine style—nine-tenths illustration. This gave Bloom his indirect advertising value. Under the photo the line was set—"Photo by Bloom—see back page" — which also gave Bloom a break for his type-advertising on page four.

Gossipy Stories

The inside double spread was set with short stories that were minimum in direct advertising. However, gossipy items concerning stars **coming to the theatre in the near future** were selected, thus providing good indirect advertising. The make-up served two purposes: it made the theatre-advertisement stand out boldly (for quick readers) and it gave film news planned to tempt readers into taking the circulars home.

The back page was given over to Bloom for an advertisement concerning free photographs to patrons of the theatres.

Gets Good Returns

Having no advertising man, Bloom was glad to use the Publix-Balaban & Katz advertising department. The department, in turn, was glad to be able to get out the circular, so that theatre needs were stressed in a way that would do some good.

Bloom's returns on the circular were good. Comparatively few were thrown away outside the theatre. In addition, Bloom paid for one easel (for each theatre) with enlarged photographs of Kay Francis, advertising the Powell picture and crediting Bloom. As Miss Francis is an exceedingly attractive woman the easel was a decoration for any theatre—and different, too, from the average still-easel.

BEAUTY TIE-UP GETS SPACE

The presence in Detroit of Paul Lawler, a makeup specialist, was utilized in putting over a campaign which materially aided the engagement of Ronald Colman in "Raffles" at the United Artists Theatre. Charles Baron, special exploiteer for United Artists, cooperated with Art Schmidt's publicity forces in getting the Crowley-Milner store, one of the biggest department stores in the city, to run a series of large ads, announcing Lawler's demonstration of Princess Pat beauty aids in the ladies' lounge of the theatre.

Lawler also gave a series of beauty talks over a radio station, which acted as a daily feature for two weeks, and which was exploited through the daily newspapers as well as by advertisements and through the ether. Part of the time Lawler broadcast from the department store's own radio studio.

AD PAYS FOR CIRCULARS

The attractive four page circular reproduced below is distributed in the Paradise, Uptown and Tivoli theatres in Chicago at no cost to the theatres. The photographer whose ad appears on the back page pays for the printing of the circulars. Details of this mutually beneficial tie-up appear in an adjoining column.

Latest News and Gossip From The Hollywood Studios

LEW AYRES IN PICTURES

CLAUDETTE COLBERT "SHIP O' DUM FILM

HORACE HEIDT BOYS REALLY NAVIES BOYS

ORIENTAL-TIVOLI TO FEATURE TWO BANDS

CONNIE AND JOAN RIVALS FOR STARDOM

STARTING FRIDAY, AUGUST 29
A story taken from actual life—
The greatest characterization ever brought to the talking screen—
WM POWELL
FOR THE

Extra — Starting Friday For the First Time in Theatrical History
TWO ORCHESTRAS ON THE STAGE
FRANKIE MASTERS AND HIS ORCHESTRA
AL EVALE AND HIS ORCHESTRA

KAY FRANCIS IS CLAIMING FAVOR IN MOVIE ROLES

TIVOLI NEWS

A "Speaking Likeness"
And At NO COST To You!

Through an arrangement with Chicago's leading photographer, we are enabled to give you a beautiful 8 x 10 photograph of yourself (or any member of your family) ABSOLUTELY FREE!

When you accept this courtesy you are under no obligation to purchase additional photographs unless, of course, you desire to do so.

All you have to do is telephone Central 5847 and make an appointment for a sitting. Bring this offer with you when you come. (NOTE: Children under 16 must be accompanied by an adult.)

BLOOM
Photographers
190 N. State Street (State Lake Theater Bldg.)

KAY FRANCIS

WILLIAM POWELL in leading role in "For the Defense," coming Friday, Aug. 29 at the Tivoli.

35 Planes In 'Dawn Patrol' Opening

Bob Kelley, director of publicity for the Metropolitan theatre in Houston, Texas, promoted 35 airplanes to herald the advent of "The Dawn Patrol" at his theatre. The planes came from the Third attack group at Galveston and maneuvered in the sky above the theatre at 11 a. m. on the opening day of the picture.

The air stunts lasted for thirty minutes and attracted the attention of the entire populace, in addition to several stories and pictures in the daily newspapers. In the afternoon the fliers who participated in the air circus were the guests of the theatre at a matinee showing of the film they had helped exploit.

Kelley also released hundreds of toy balloons from the top of the theatre on the opening day. Many of them carried guest tickets to the show, while the remainder were tagged with attraction copy.

"Trial of Eddie Paddock" Is Unique Organ Solo

Unique organ solo offered at the State Theatre, Youngstown, had Eddie Paddock, organist, on trial for having falsely told the manager that he could induce the audience to sing. Audience, in role of jury, vindicated Paddock.

Local dramatic school furnished a costumed judge and policeman. Singer planted in audience led singing, then came to the console for a final solo.

NEW THEATRE LEASED

The York, a newly constructed theatre in Athol, Mass., has been leased by Publix.

Governor's Message Plugs 'Manslaughter'

A letter from the Governor of Maine, commending the Publix Strand for sponsoring a "Save A Life Campaign," and published in the local papers, proved to be the highlight of an advertising campaign prepared by Manager Wm. T. Powell for "Manslaughter."

BEST SPOT IN TOWN

The best location in Spartanburg, S. C., was procured by City Manager Hugh Smart to sell "All Quiet" at the Montgomery. Reproduced is the giant cut-out placed in front of the local monument in the city square. Immensity of display can be seen by comparison with nearby autos.

ARRAY OF INSTITUTIONAL FACTS SILENCES CRITICS

Although Publix Opinion has repeatedly cautioned managers against indulging in disputes or controversies of any nature, it has encountered a situation in which a difficult problem was so well handled that it furnishes other managers with institutional matter for use if their operations are similarly threatened.

With Greeley, Colorado, in the throes of another fight for Sunday operation, Greeley papers have been printing various letters, pro and con. C. T. Perrin, City Manager for Publix in Greeley for five years, but now manager of the Paramount in Cheyenne, Wyoming, found it difficult to remain silent in the face of various statements made in "Public Forum" of the Greeley Tribune.

One letter-writer stated that "the screen pours enough filth into the community six days a week without an additional day of it being permitted." A second stated that "Publix was the most vicious chain operating in Greeley."

Realizing that the local manager was prevented by Publix policy from challenging these libels, but that he himself might enter the controversy in his position as a disinterested resident of another city, Perrin also wrote to the Tribune's "Forum."

Perrin's Letter

"The first statement I wish to make is that I do not care whether Sunday movies are voted in or voted out at the coming election," he said. "I am not interested in whether or not there are Sunday movies in Greeley, but I am interested in calling the hand of persons who speak of this great industry as being 'filthy,' and of Publix theatres as being 'the most vicious chain in Greeley,' since such statements as these could be made only by people who know nothing about motion pictures or modern theatres.

"To the theatrically uneducated few who might be capable of making such remarks as these, may I ask that you answer these questions about pictures which have appeared on Greeley screens?

"Was there ever a more vivid and powerful sermon than 'Ben Hur'? Would you answer the same question about 'The Ten Commandments'? Could the story of 'Old Ironsides' be brought to you in any other manner as forcibly as through the medium of the screen? Have you any criticism to make of 'Evangeline'? Did you ever see a more marvelous production than 'Byrd at the South Pole'? Can you suggest some manner of getting a message to the nation as to the seriousness of reckless driving in a more forcible way than in 'Manslaughter'?

"Do you remember 'Sorrell and Son' and 'Sarah and Son'? Do you think that a picture like 'Journey's End' would have a tendency to create a desire for war? Could you attend the showing of a marvelous attraction like 'The Dawn Patrol' without realizing the seriousness of war? Is there anything wrong with such good, clean comedy as that of Harold Lloyd, Richard Dix, Maurice Chevalier and others?

Personal Endorsement

"During the five years that I was privileged to serve Greeley in the theatres there, I was always welcome in the very best homes in town, and I don't believe I was looked upon as running a place of 'filth.'

"I know of a little girl in Greeley who is bordering on deafness right now. She is improving her vocabulary and her ability to understand conversation, through reading lips of the characters on the screen, and is most thankful for the talking screen entertainment. I also know that this youngster is unharmed by what she 'reads' on the screen, and that she is thoroughly enjoying her 'education.'

"A short while before I left Greeley, I was asked to talk to a Sunday School class on 'The Motion Picture Industry,' and did so. Isn't it rather queer that this request should have been made of me if our industry is so 'filthy'?

"During the five years of my service in Greeley. I would say that a very great percentage of our patrons at the theatres were numbered among the most prominent and most conscientious church members and workers in town. Surely these people would not seek filthy recreation.

Pleased Parents

"It has been a real pleasure for me to have numerous friends inform me that they 'did not worry about sending their children to our theatres,' since they knew of the care we gave them, and that this was the cleanest form of entertainment possible for the youngsters. Don't think that many of these people were not church members, for they were, and good ones, too. Surely they would not choose 'filth' for their children's recreation!

"Use of the word 'filth' in connection with the screen indicates that someone has not kept up with the industry which has now grown to be fourth largest in the world. Surely such progress could not be built up on 'filth.'

"As to Publix being 'the most vicious ch a i n operating in Greeley,' I don't believe the person making this remark is familiar with as much as one day's operation of the Publix theatres in Greeley during the past six years.

"Could Publix be so vicious and donate the Sterling Theatre to the Methodist Church every Sunday morning for the past six years or more, for use as a Sunday School? Much extra expense to the theatre, but gladly donated as a service to the community.

"Could Publix be so vicious, yet furnish two pictures to the college each year, free of charge, as part of the welcome program for freshmen—or hold the annual welcome of summer school students at the theatre? Again, much extra expense, but without charge to anyone.

"Could Publix be so vicious, yet in connection with the Greeley Kiwanis Club give an 'old clothes matinee' each year, and secure enough old clothes to make the winter more comfortable to hundreds of people in Greeley?

Kiwanis Kids' Party

"Members of the Kiwanis Club can also vouch for the fact that we were not too vicious to get a real kick out of our Kiwanis-Sterling annual kids' party, when we again combine to give a Christmas party to Greeley youngsters, many of whom can afford to attend a theatre only this one time each year. If there is anyone who thinks this is not something worth while, just ask one of the twenty Kiwanis 'dads' who are at the theatre each year helping to care for the children. That was one of the high spots in every year to me.

"Could Publix be so vicious, yet donate the Sterling Theatre to the Philharmonic Orchestra for their first concert each season, and charge them only enough to actually cover expenses for the rest of the season?

"Was it a 'vicious' act to donate the Sterling Theatre for a Sunday afternoon concert of the Boys' Band, the entire receipts going to the purchase of new uniforms for the band?

"Could you call Publix 'vicious' when this organization continues to spend lots and lots of money for the comfort of its patrons in Greeley? Remember, competition does not make this necessary, yet it is constantly being done because this organization has a reputation that must be lived up to, whether it is win, lose or draw as to profitable operation in the town.

"Sunday Censor"

"Someone made a suggestion to the effect that a 'Sunday censor' would be a good thing if Sunday movies went into effect in Greeley.

"It is probable that Greeley theatre managers and myself are the only persons who realize how competent Mayor Houtchens is along that line, and how many times he left his work to come to a private showing at the theatres, just to be sure everything was perfectly all right. Greeley has a competent censor board in the present mayor and chief of police, and I am sure it will not be necessary to look further for supervision of the screen.

"And now, may I sum this whole thing up by simply saying this: if I thought for one moment that I had been the cause of helping to send one soul to Hell because of something I permitted to be shown on my screen, I would quit this business now and never look at another motion picture as long as I live. Judging from the high class of patronage that it was my pleasure to entertain in Greeley, and in other cities, among whom were numbered prominent church members, college professors, teachers, business and professional men, and many of the most respected and conscientious clergymen, I rather think I will remain in the theatre business for many years to come, and with Publix so long as I am permitted."

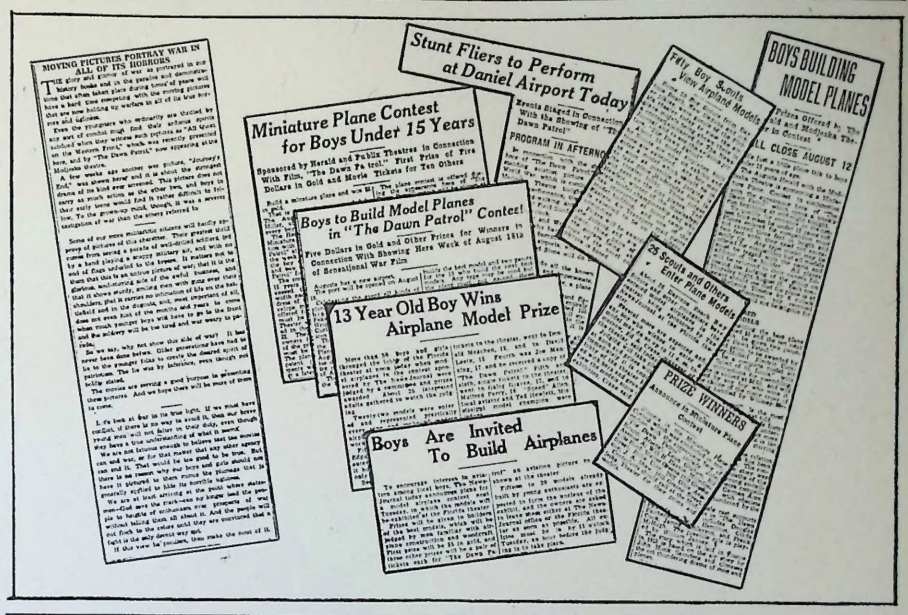
Effect of Perrin's letter on the Greeley Sunday campaign is not known as yet, but it has effectively silenced critics of Publix in the public press. Sincerity of his stand, coupled with the institutional facts which he offered and his convincing disinterestedness, made his activity a valuable exception to the edict against controversies.

NIFTY FRONT

The Tivoli theatre front in Richmond, Indiana, for "The Dawn Patrol" not only provided an effective flash, but represented an elaborate type of art work for a small operation. The photo was submitted by R. A. Howard, city manager.

PLANE CONTESTS IN SOUTH

Model airplane contests proved a successful means of exploiting "The Dawn Patrol" at the Florida theatre in Daytona Beach and the Modjeska theatre in Augusta, Georgia. Half of the clippings below are from the Daytona Beach News-Journal and the others appeared in the Augusta Herald. Both newspapers co-operated with the respective theatres in the plane building contests. In addition to the regular news space and the interest created among the younger boys, the editorial at the left of the layout appeared in the Augusta Herald.


MOVING PICTURES PORTRAY WAR IN ALL OF ITS HORRORS
Stunt Fliers to Perform at Daniel Airport Today
Miniature Plane Contest for Boys Under 15 Years
Boys to Build Model Planes in "The Dawn Patrol" Contest
13 Year Old Boy Wins Airplane Model Prize
Boys Are Invited To Build Airplanes
BOYS BUILDING MODEL PLANES
Boy Scouts Win Airplane Models
25 Scouts and Others Enter Plane Models
PRIZE WINNERS

EYE-ARRESTER!

An eye-caching selling message recently greeted the exiting patrons at Shea's Buffalo, in the form of a 12 ft. by 8 ft. display board announcing the coming personal appearance of Helen Kane. Letters are all raised in center panel. Victor records nailed on to display. Machine, at side of display, played recent songs of Miss Kane. Three spot lights illuminated the black and gold frames and multi-colored letters.

YOU HAVE THE MERCHANDISE *SELL IT!*

Publix Opinion

The Official Voice of Publix

YOU HAVE THE MERCHANDISE *SELL IT!*

Vol. III | Publix Theatres Corporation, Paramount Building, New York, Week of September 19th, 1930 | No. 54

"I want to extend my personal thanks to the men in the Home Office and the field for the thoroughly capable way in which they carried out the operating cost reconstruction program which was set before them. A great deal has been asked of Publix manpower. As usual, it has come through in splendid fashion."

—SAM KATZ, President, Publix Theatres Corp.

"Leave no stone unturned to help Publix maintain the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, *President*

A. M. BOTSFORD, *Dr. Advertising* BENJ. H. SERKOWICH, *Editor*

Contents Strictly Confidential

WATCH YOUR FIGURES!

Watch your figures, boys!

Modern business resolves itself down to a matter of figures. It's the figures that count. You may have the greatest show on earth but if the receipts are lower than the expenses, it doesn't mean anything. You may splatter a town with eye-wash, but if it doesn't reduce itself to increased box-office figures, it's useless. You may build up mountains of good will, but if isn't reflected in the credit side of the balance sheet at the end of the year, your efforts have been wasted.

The same regard for figures should prevail in every minute detail of your operation as in the management of the theatre as a whole. A certain theatre manager, anxious to comply with Mr. Katz' request for live lobbies and attractive music displays, installed an attractive music booth and victrola in his lobby. The construction of his theatre, however, was such that the lobby was flat up against his auditorium, with only a thin wall and doors between them. The picture he was showing was an unusual attraction which had played Broadway for some time at $2. Its most dramatic scenes were punctuated by the blurred, tinny whine of a torch song from the victrola outside. People in the audience, particularly in the last rows, squirmed impatiently, turned around, grumbled and cast scowling glances toward the closed doors. In other words, the manager of the theatre was permitting a half a million dollar production on his screen to be killed by a 50-cent record.

That man was not watching his figures.

HOME OFFICE CONTACT

Persons who are a part of a large organization sometimes feel that their individuality and their individual effort is swallowed up in the huge, general scheme of things. Publix showmen operating hundreds of miles from the Home Office occasionally take the attitude that much of their activity, good or bad, passes unnoticed.

They are wrong! Probably in no other organization of its size are the executives in as intimate contact with detail of operation. Home Office heads from Mr. Katz down make a daily study of telegraphed box-office reports, compiled and analyzed for them in comparative tables by J. A. Walsh and his assistants.

Let something unusual occur at any point on the circuit and it is reflected in Home Office activity within twenty-four hours. If a gross is unusually good or unusually bad for a single operation, or if receipts on a certain picture are at variance with those registered elsewhere, steps are immediately taken to determine the cause.

When business in one theatre is far ahead of average for a picture, the advertising department is asked to produce the campaign. Usually the campaign book indicates excellent showmanship of some character. That fact is not forgotten by Home Office executives. Sometimes this works the other way around. The advertising department submits a campaign worked out in the field which seems to have merit. The box-office figures are consulted to check its effectiveness, and the manager gets the credit just the same.

This direct contact augments the supervision exercised by district and divisional executives. Publix never loses sight of the progress of the individual!

MUZZLE YOUR GROWLERS!

Muzzles will be in order for all hard time whiners from now on! On October 5th, Paramount Publix is celebrating Prosperity Week! Make sure that every one in your theatre, from yourself to the cashier and usher, spreads the gospel of optimism, happiness and good times. It's contagious!

ASSIGNMENTS

J. J. Dempsey, formerly District Manager of a portion of suburban Boston, has been appointed manager of the Strand Theatre, Lowell, succeeding D. J. Perkins. Perkins becomes manager of the Merrimac Square Theatre, Lowell, which re-opened August 31st. The Rialto, Lowell, is no longer a Publix Theatre.

Joseph Cronin, formerly publicity director of the Paramount, Lynn, Mass., has been appointed manager of the Field's Corner, Dorchester. Joseph Goldberg, whom he replaces, goes to the Shawmut, Roxbury, succeeding Harry Goldstein, resigned.

Sidney Smith has been appointed City Manager of theatres in Pottstown, Pennsylvania.

Leo Kelly, formerly manager of the State Theatre, Scranton, Pa., has been appointed manager of the Manhattan, Scranton, succeeding E. Franklin, who is on a leave of absence owing to illness. Joseph Klein, formerly at the Broadway, Springfield, Mass., replaces Kelly as manager of the State.

John Osborne, formerly assigned to the Brooklyn Paramount, has been appointed Supervising Manager of the West Side Theatre, Scranton.

Walter Walker, assistant manager of the Uptown Theatre, St. Paul, has been promoted to the managership of the house, succeeding Harry L. Dow, temporary manager, who is no longer with the organization.

Theatres in Augusta and Macon, Ga., and Anniston and Birmingham, Ala., have been placed under the supervision of District Manager W. C. Patterson, in addition to Atlanta and Birmingham, which constituted his former district. Emmett R. Rogers, formerly District Manager, has assumed the management of the Paramount Theatre, Atlanta, as well as the duties of City Manager He succeeds V. L. Wadkins, whose next assignment is forthcoming.

N. Edward Beck, formerly District Publicity Director for Atlanta and Birmingham, has been appointed manager of Keith's Georgia Theatre, Atlanta, replacing Clint E. Lake, who is now manager of the Alabama, Birmingham.

Bernard Buchheit, formerly assistant manager of the Strand, Birmingham, has been appointed manager of the Strand Theatre in Montgomery. Bolivar Hyde continues as City Manager in Montgomery, stationed at the Paramount Theatre.

M. L. Elewitz, formerly manager of the Garden Theatre, Davenport, Iowa, has assumed management of the Strand, Des Moines, replacing Ted Emerson. Emerson goes to Ottumwa, Iowa, as City Manager in charge of the newly-acquired New Square and Rialto Theatres. Palace and Garden Theatres, Des Moines, formerly managed by Emerson in addition to the Strand, will be managed by C. W. Peterson, formerly manager of the State, Cedar Rapids.

NEW YORK PROGRAM PLOTS !

Week Beginning Sept. 19th

New York Paramount

1. Prelude
2. Paramount News, Trailer on "Virtuous Sin" & Fashion Reel (10)
3. Organ Concert—Crawford.. (7)
4. Publix Unit (31)
5. "The Spoilers"—Paramount (90)
6. Trailers (2)

140 minutes

Brooklyn Paramount

1. Prelude
2. Paramount News & Trailer on "Monte Carlo" (11)
3. Organ Concert—Earle & Elsie (5)
4. Publix Unit—Rudy Vallee.. (41)
5. "The Spoilers"—Paramount (90)
6. Trailers (2)

150 minutes

Rialto

"Animal Crackers"—Fourth Week

Rivoli

"Monte Carlo"—Fourth Week

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

Record No.	Subject	Character	Make	Footage	Running Time
	Follow Thru (Technicolor)—10 reels (AT)		Paramount	8385	93 min.
	The Spoilers—11 reels (AT)		Paramount	8135	90 min.
	The Santa Fe Trail—8 reels (AT)		Paramount	5838	65 min.
	Her Man—10 reels (AT)		Pathe	7450	83 min.
	Soupt to Nuts—8 reels (AT)		Fox	6300	70 min.
	The Sea Wolf—10 reels (AT)		Fox	7945	88 min.
	For the Love O'Lil—7 reels (AT)		Columbia	6000	67 min.
	Du Barry—10 reels (AT)		United Artists	8125	90 min.
	What A Widow—10 rls. (AT)		United Artists	7940	88 min.
	Lady of the Lake—5 reels (Syn.)		Fitzpatrick	4585	51 min.

(AT)—All Talking
(Syn.)—Synchronized

Length of Talking Shorts

PARAMOUNT

	You're in the Army Now	1730	19 min.
	News No. 12	900	10 min.
	News No. 13	850	10 min.

WARNER BROS.

4240	Who's the Boss	740	8 min.
1041-2	Roseland	1090	12 min.
1051-2	Five Minutes from the Station	1200	13 min.
4270-1	The Legacy	1090	12 min.

PATHE

	Venetian Nights (Vagabond Series)	865	10 min.
	Dude Ranching (Sportlight)	825	9 min.
	Flying Feet (Rockne-Football)	900	10 min.
	Review No. 37	985	11 min.
	Review No. 38	800	9 min.

COLUMBIA

	Faith, Hope and Charity	985	11 min.
	Screen Snapshots No. 25	940	11 min.

Length of Synchronous Shorts

COLUMBIA

	Midnight Toy Shop (Silly Symphony Cartoon)	685	8 min.
	The Chain Gang (Mickey Mouse Cartoon)	704	8 min.
	The Bandmaster (Krazy Kat Cartoon)	685	8 min.

NEW ERA FILM

	Skulls and Skulls (Cartoon)	665	7 min.

UNUSUAL PHOTO

	India	655	7 min.

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